

# THE NEW YORK



# DRAMATIC MIRROR®

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## NEWSPAPERS AND ACTORS

BY GEORGE EDGAR MONTGOMERY

This is an old theme, I know. But it is a theme which grows more interesting as newspapers grow more popular and more powerful, and as actors become more closely knitted to the average social life. It is also a theme which may be regarded with philosophical inquiry from several points of view.

Only a little while ago, as the readers of this journal need hardly be reminded, it was looked at from a somewhat high point of view by two well known and extremely able men—Mr. Dion Boucicault and Mr. William Winter. Mr. Boucicault was disposed to attribute what he holds probably as "a decline of the drama," to the baleful influence of newspapers; Mr. Winter, with a finer logic and a cynical sense of humor, was disposed to plead that Mr. Boucicault and other dramatists who have been Mr. Boucicault's contemporaries, owe the larger part of their success to the newspapers.

In each argument there was a leaven of unquestioned fact; yet it will be conceded, on the whole, that Mr. Winter spoke the subtler truth.

It is not my purpose to take up either argument here for analysis, since, obviously enough, that would lead me far beyond the limits of reasonable space. And, furthermore, I want to look at the problem from my own point of view—which, to define it briefly, may be called the point of view of human nature.

Let it be remembered that there are at least two sides to a man who is also a worker, artist or tradesman, as you please. Sometimes, the number of sides to a man suggests a grotesque, mathematical problem. But this is not to the point at present. The two-sided man—the objective artist and the subjective human creature, for example—is worthy alone of infinite study. And what is true of the human creature is equally true of the company or corporation, which signifies merely an aggregation of human creatures.

To come quickly to an issue, the newspaper is a company or corporation of human creatures.

The modern newspaper! It is a very big thing, as you will admit. In one sense it is a more potential thing than literature itself.

Literature tries, in a strenuous fashion, to be human.

The modern newspaper is, in spite of itself, essentially human. It is, in a single number, the epitome of diurnal humanity. It brings to a focus all the correlations of a twenty-four hour protean force.

Unfortunately, however, the modern newspaper is not satisfied with its mission to operate that sort of force. It is not willing to be a mere optical effect of news from the various vantages of this small, contracted star that we inhabit. Its ambition is to dictate judgment and opinions in a form which is known technically as "editorial." It must decide or deduce as though it were a court of appeals; it may go wrong, and it goes wrong only too frequently; but its decision is handed down with a good deal of solemnity, and that decision is quite as likely to provoke derision as sympathy.

The negative virtue of the usual editorial opinion has led to an amusing debate as to whether or not an editorial writer—that is to say, a writer who expresses oracularly what every mind not tainted with insanity is supposed to express—shall be retained by the great newspaper of the future.

It is plain that, as newspapers have increased in size and practical value, the influence of the editorial writer has waned proportionately. Men and women are becoming acclimated, as it were, to their own thoughts. The stately editorial has far less terror for them than it had a few years ago. Much of the advice which is thrust upon them by their favorite journals excites levity rather than slavishness to the perennial "we." And this being so, the newspapers have only themselves to blame for such a state of things.

What is true of the editorial page of a newspaper to-day, is equally true of those departments of a newspaper which are given up to discussion or criticism of the arts. Books and

paintings, plays, and actors receive extraordinary attention from our newspapers. If this attention possessed always a genuine note of sincerity, if its effect were to create better pictures, better books, better plays, better actors, then only a lunatic would dare to pick a quarrel with it. But it is a fact beyond argument—a fact which has been commented upon grievously by serious observers of our time—that the strong tendency of newspaper criticism is either to exaggerate or depreciate the worth of a man at the expense of the artist.

Such criticism does not vitalize literature, for instance. Book-reviewing has taken the place of literary criticism. And what is book-reviewing but a higher sort of gossip, which lifts certain personages on pedestals that have no stable foundations? The most talked-of books are now the books which deserve least to be talked about. Ephemeral writing is the writing which is really popular; honest literature has to dig its way, through darkness and despair, into groping hearts.

One may easily imagine what an ideal newspaper criticism ought to be. It ought to be, of course, the product of broad and cultivated intellect. But it ought to be, above everything, unrelenting, unassailable conviction. So long as a critic persists in setting down what he believes to be the truth, so long we must respect and applaud him. His sense of the truth may be, occasionally, rooted in error. But the mistakes of a sublimely honest man command charity. Better the cantankerous volleys of a Ruskin than the ambushed rhetoric of a liar. Better the truth as one knows it than the cautious avoidance of truth.

It is just on the rock of truth that newspaper criticism splits. And this is not merely because many newspapers are unwilling to pay for the truth, but chiefly because the newspaper writer is apt to be a very human creature. By way of illustration, consider for a moment the relations between newspapers and actors.

Our newspapers, it will not be denied, offer a generous portion of their space to the affairs of the stage. This is explicable on the ground that the theatrical art is by all odds the most popular of the arts, and also on the ground that newspapers receive a large and continuous subsidy from theatres. No publisher of a newspaper can afford to disdain the profitable advertising which comes to it from the theatres. And even if such a sacrifice could be made, it would not be made, for the perfectly simple reason that the primary object of a newspaper is to bulwark its bank account. Behind all the sentimentalism, all the independence, all the "philanthropy" of journalism, the bank account looms with peculiar distinctness! A writer, therefore, who is bold enough to meddle with the bank account of a newspaper is almost sure to place himself on the rack of disgrace and failure. It may happen, possibly, that he is fortunate enough to be associated with some newspaper which is not afraid to back him with its great power, no matter how independently he may express himself. Yet even a writer in so strong a position is bound to discover, in short order, that truth-telling—absolute truth-telling, mind you—is an unprofitable and a dangerous game. His business, let us suppose, forces him, step by step, and perhaps unconsciously, into intimate contact with actors. The actor whom he comes to look upon as an excellent fellow and desirable companion grows eventually, in his eyes, to be a person that should be treated with singular leniency. Thus it is brought about that sympathy for the man invites sympathy for the actor, and the result is a misconception of criticism. The press of this country and of every other country is full of examples of this kind of conception. Through it, mediocrity is lifted to distinction; reputations are built where there is no basis for reputation; merit is discovered where there is little or no merit; standards are established in spite of their apparent absurdity, and a senseless eulogy overflows the sense of exact justice.

But who can blame the critic whose humanity is stronger than his stoicism? After all, he is only one of us all, one of us who, their mission not being an especially lofty one, would rather speak a kind word than a bitter and cruel one. His newspaper

has, probably, counseled him to speak the kind word, and his sympathies induce him to speak it. On the other hand, his human weaknesses awaken his human prejudices. While he overrates, he underrates. He loves this one, and hates that one. If such is not his method, he is likely to drift into perfunctory composition of no possible interest or value; or perhaps he may enjoy the hardihood of being actually an honest critic.

To assume that a newspaper critic can rise to the frigid dignity of absolute truth is to assume that he is eager to suffer the torments of a martyr. He must, in the first place, seclude himself from agreeable intercourse with actors, unless he has the courage to shake an actor by the hand one day and expose the actor's pretensions the next. He must be willing to accommodate his sensibilities to the black frowns of publishers and to the enmity of theatrical managers. He must consent to be discussed as a toad in the puddle of journalism, as one whose hand is lifted against his fellows, as a thief of the rights of others. He must brace himself with the conviction that he is the spokesman of justice, and he must not whimper if his intentions make him inexorably unpopular.

I have practically intimated here what the actor expects at the hands of the newspaper critic. Now and then one finds an actor who is contented to have his work discussed rationally, even to the point of unpleasant candor.

But he is by no means the average actor.

The average actor, like the average manager, is unwilling to admit that his own judgment should not be the judgment of the critic. The custom of newspapers in gossiping about his affairs has tended inevitably to enlarge his self-conceit. Through the false policy of the newspapers he has, probably, attained notoriety or even reputation. His name is known to every playgoer. He commands a liberal salary. He may be a "star" with some journalistic apologist who is unable or unwilling to discover his faults. And yet he may have no more claim upon the honorable title of artist than a peddler has upon the title of merchant. He is the fictitious product of the awful newspaper dodge; the butterfly of the paid "puffer," the false and ridiculous link between the pernicious relation of journalism with the stage.

Clinton Stuart, playwright and journalist, will contribute a paper on "Foreign Idols versus Domestic Gods," next week.

## BARRETT COMPLIMENTS SHERMAN.

A luncheon, in honor of General Sherman, was given by Wilson Barrett at the Victoria on Sunday. From one until five in the afternoon the party were at table, and just and story, commingled with a delightful spirit of informal good-fellowship, made the hours fly on golden wings.

General Sherman was in his best speech-making and story-telling vein, and the listeners enjoyed a treat in consequence. He acknowledged the glowing tributes that were paid by the host to his valor as a soldier and his kindness as a man, in a happy speech that was full of dry humor, interesting reminiscence and genial sentiment. He reiterated his oft-publicly expressed regard for the stage and its people, and referred feelingly to the debt of gratitude he felt to the latter for the many happy hours they had given him. Assuring himself that there were no reporters present, the General gave the origin of the chivalric and ardent devotion to the fair sex for which he is justly renowned. He also narrated an incident which illustrated the universality of human nature. At Malta a few years ago he was inspecting a detachment of soldiers, belonging to an English regiment whose precursors fought at Bunker Hill, that duty having been assigned to him as a mark of courtesy by their commander, Sir Patrick Grant. Several men were turned out from the guard-house, to be looked over. The General said to the first man: "You're a soldierly looking Englishman. What have you done to get yourself in trouble?" The private saluted and answered: "I only drank a hestry glass of 'arf-and-'arf in the town, sir, but the sergeant locked me up because I was three minutes late." Delinquent after delinquent gave one reason after another.

"Every one of them," concluded the General, "offered the same identical excuses that are used by the boys out at Fort Leavenworth under similar circumstances."

Among those present were Bronson Howard, Colonel John Cockerill, Rev. Robert Laird Collier, Harrison Grey Fiske, Marshall P. Wilder, Dr. Irwin, Dr. Smith, George Barrett, Mr. Curtis and Major Magrew.

## THEY ARE NOT JEALOUS.

Two members of the Fascination company have been causing the rest of the organization much wonderment. They are Gus Cook, who plays Lord Sam, and Harold Russell, who plays Lord Eily.

Ever since the beginning of the season, as soon as the curtain touches the stage after the second act, these two actors have placed their hands upon their hearts, bowed in a stately manner to each other and then walked majestically away.

This amused the company for a long while. First one noticed it, then another, until finally it ceased to amuse, and began to excite curiosity. At last one of the company inquired of Mr. Cook the meaning of the pantomimic action.

"We only wish to show that we bear each other no malice," he said, "as you know it is my most unhappy duty as Lord Sam to throw Mr. Russell about the stage at the end of the act. My entreaties to the stage manager to permit me to leave this out are of no avail. What, then, shall I do to show Mr. Russell that I bear him no malice? In Europe, and in France, especially, when the actors fight a duel on the stage, they bow to each other when the curtain falls to show that there is no ill feeling. Perhaps our conduct will reach France, and we will some day be made members of the Comédie Française."

## A BUSY PLAYWRIGHT.

Sydney Rosenfeld, the playwright, arrived from Boston on Saturday, quite enthusiastic over the success which The Senator had met with.

"I have just finished my new play, A Dear Delusion," said Mr. Rosenfeld to a Mission reporter, "and I have great hopes regarding it. It is a more pretentious work than any I have ever written. It partakes more of the nature of the drama than of a comedy though, of course, I do not altogether ignore the humorous element. I make an attempt while developing what I hope will prove to be an unusually strong heart-story to rebuke the craze for the occult and so-called theosophic doctrines that are fitfully agitating society. J. M. Hill has secured the right to the piece, and the only point as yet undecided is at what New York theatre it will be produced, as The County Fair is holding the boards at the Square.

"Now, concerning The Senator," asked the reporter, "can you tell me just how the authorship of that play stands?"

"That is rather a delicate subject, from the fact that the other gentleman whose name appears on the bill is no longer among us to speak for himself. But if he were, he would be the first to come forward and give me credit for what is mine. But I wish to correct one false impression, namely, that I 'completed' a play written by Mr. Lloyd. Before the latter's death he sent for me and told me he had contracted to write a play for Mr. Crane. His ill health prevented his satisfactorily carrying out this work. He asked me to collaborate with him, and I consented to do so if he were satisfied to permit me to build according to my own notions, from such material of his as I wished to use. This he was glad to do, and wrote me a letter to that effect.

"The result is The Senator in its present form. I have too great an admiration for the lovable qualities of the late D. D. Lloyd as a man and his skill as a writer to belittle even by an insinuation the value of his work. As a matter of fact, a portion of the first and a portion of the third acts are Mr. Lloyd's. The rest is mine."

In addition to Signor Tamagno, the arrivals on La Champagne last Monday, comprised Luigi Ravelli, Giovanni Perugini and Enrico Vicini, who are all engaged for Abbey's operatic troupe.



# THE NEW YORK DRAMATIC MIRROR.

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HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - DECEMBER 7, 1889

*The Mirror has the Largest Dramatic Circulation in America.*

## CURRENT AMUSEMENTS.

BROADWAY THEATRE.—South-Modjeska, 8 P. M.  
CASINO.—Zemine, 8:15 P. M.  
DOCKSTADER'S.—Montezuma, 8:30 P. M.  
GRAND OPERA HOUSE.—Hands Across the Sea, 8 P. M.  
HARLEM OPERA HOUSE.—Boots' Navy, 8 P. M.  
KOSTER AND HALL'S.—Our Army and Navy, 8 P. M.  
LYCEUM THEATRE.—The Charity Ball, 8:15 P. M.  
MADISON SQUARE THEATRE.—Aut Jack, 8:30 P. M.  
PALMER'S THEATRE.—Wild Oats, 8 P. M.  
PROCTOR'S 25th ST. THEATRE.—Sheridan, 8:15 P. M.  
PROCTOR'S THEATRE.—Cora Tanner, 8 P. M.  
TONY PASTOR'S.—Tony Pastor's Own Company, 8 P. M.  
THIRD AVENUE THEATRE.—The Wages of Sin, 8 P. M.  
UNION SQUARE THEATRE.—The County Fair, 8:15 P. M.  
WILD AND COLLIER'S THEATRE.—Running Wild, 8 P. M.

## SPECIAL CONTRIBUTORS.

DION BOUCAULT. BRANDER MATTHEWS  
CLEMENT SCOTT. R. A. DITMAR  
HENRY GUY CARLETON. CLINTON STUART  
ELWYN A. BARON. CHARLES BARNARD  
ALBERT E. LANCASTER. WILLIAM GILLETTE  
R. R. WOOLF. LAURENCE HUTTON  
RICHARD MARSTON. WILLIAM J. HENDERSON  
GEORGE EDGAR MONTGOMERY

## A NOTABLE ACQUISITION.

OUR new department of dramatic essays has been most cordially received by the profession, by our readers generally, and by the press throughout the country. From all directions we are receiving congratulations on the successful inauguration of a feature that is destined, beyond doubt, to contribute largely to the progress and development of American dramatic art.

Our highly esteemed contemporary, the Boston Post, which is distinguished for the liberality, earnestness, and intelligence with which it treats stage subjects, appreciates the scope and purpose of our new departure when it says in a recent editorial that THE DRAMATIC MIRROR, during its ten years of existence, "has done much to stimulate earnest and honest discussions of the drama and to uphold the virtue and dignity of the theatrical profession," and that the series of articles we have begun "promises to be of much interest to those who take the drama seriously, as an institution of the utmost importance to the community." Similar expressions from other excellent journals show that thoughtful dramatic writers welcome the new idea. We are also glad to note that the valuable articles by Messrs. BOUCAULT and LANCASTER, already published, have excited a good deal of press comment, both corroborative and controversial.

We intimated, two weeks ago, that to our present remarkable list of special contributors, other writers of equal prominence and ability would be added from time to time, and that among these would be included a number of representative foreign essayists and critics. We are now happy to announce the first of these—CLEMENT SCOTT, the celebrated English critic and *literateur*.

Mr. SCOTT will need no special introduction to American readers. As the critic of the London *Daily Telegraph*, as editor of the London *Theatre*, as poet and playwright, he is well known to our public and our profession. He stands foremost among dramatic journalists in the British metropolis, and his influence is in keeping with the honorable celebrity that he has achieved.

Several essays from Mr. SCOTT's pen will appear on the first page of THE DRAMATIC MIRROR during the ensuing year.

## HERE ARE THE NAMES.

ON Saturday next the CHRISTMAS MIRROR will make its appearance. It will be found to contain a great quantity of matter, possessing both special and general interest. Its range is very wide, comprising stories, sketches, poems, reminiscences and anecdotes sufficiently diversified to suit all tastes. Playgoers and professionals alike will find something on every page that invites attention and excites pleasure.

The list of contributors is at once the largest and the most representative that we have yet been fortunate enough to secure for our annual holiday number. The sixty-five writers include actors, dramatists, critics, poets, novelists, and others intimately connected with the stage and its literature, and we are in a position to state that the quality of their productions is not less brilliant than are the names here annexed:

### CONTRIBUTORS.

Dion Boucault Madge Kendal  
Wilson Barrett Minnie Maddern  
Bronson Howard Ella Wheeler Wilcox  
Edward H. Sothorn Rhia  
Milton Nobles Margaret Mather  
Henry E. Dixey Cora Tanner  
Albert E. Lancaster Madeleine Lucette  
Nat Childs Sophie Knight  
Clinton Stuart Abi S. Jackman  
Louis Aldrich Estelle Clayton  
Frank Mayo Emma V. Sheridan  
Marshall P. Wilder Adelaide Moore  
Benjamin A. Baker Kate Masterson  
H. B. Conway Theresa Vaughn  
Franklin Sargent Patti Ross  
Edwin A. Locke Ulric Akerstrom  
Augustus Pitou Louise Paulin  
William E. Sinn Cora Van Tassel  
Owen Pawcett Sydney Cowell  
Augustus Cook Celia Ellis  
Charles Kent Helen Ten Broeck  
Arthur Hornblow Eleanor Merron  
Edwin Arden Wynessa Henderson  
Albert Ellery Berg Branch O'Brien  
Ernest D. Pierson George Hoey  
Collins Startevant Sydney Chidley  
Marc Klaw Sheridan Corbyn  
Wesley Simon Oliver Jurgensen  
Hector Rosenfeld Nathan M. Levy  
Lester S. Guernsey Fitzhugh Owsley  
Burr W. McIntosh Edward J. Abraham  
Charles E. Callahan Harrison Gray Fiske

Space will not permit us to describe or even to catalogue the subjects touched upon by this unprecedented force of contributors. As we have said, they cover a wide field, and they cover it most entertainingly.

The pictorial features are more artistic and numerous than ever before. With one or two exceptions, every page has been handsomely embellished with illustrations drawn expressly for the CHRISTMAS MIRROR by the following

### ARTISTS.

C. J. Gibson F. W. Monahan  
Matt Morgan E. Daechs  
H. A. Ogden Walter Goster  
M. Colla Henry E. Dixey  
"Zim" Edward H. Sothorn  
Beatrice Burt C. F. Seidle  
R. Morgan Sidney Chidley  
Richard Marston Ada Thorpe Loftus  
and others.

The pictures include cartoons, portraits, satirical and comic sketches, scenes from recent dramatic successes, etcetera. There are eight full-page illustrations and any number of smaller works. Several of the pictorial pages have been executed by the lithographic process, and the use of colors in various departments of the production gives it a brightness of aspect in harmony with the true holiday spirit and with the contents.

The cover is a sumptuous affair, excelling in grace of drawing and originality of conception anything we have seen in that line. It is after an exquisite water-color, painted for THE MIRROR by an Italian artist, and reproduced by the art-lithograph establishment of J. OTTMANN.

But there is no need to expatiate upon the many features and attractions of the CHRISTMAS MIRROR. They will make themselves known to a very wide circle of readers on Saturday, and we feel confident that the fulfilment of our promise to issue the best holiday number in the whole series, will be universally acknowledged.

## 'EAR 'ER NOW!

SEVERAL years ago, when THE DRAMATIC MIRROR was a young paper, it applied to half a dozen English journals devoted to dramatic matters for the establishment of that relation between newspapers known as an exchange. With one notable exception the application was courteously and affirmatively responded to. It is hardly necessary to explain that the single exception was the *Era*.

That sleepy and eminently respectable tabby saw fit to ignore the request entirely, but she did not lose the opportunity to send us a letter wherein her rates of subscription were minutely tabulated. Whether this implied that the *Era* could not afford to exchange with journals not hampered by painful considerations of stringent economy, or whether she intended it as a piece of facetiousness that naturally took on a pecuniary form of expression, we were unable to determine. At all events we neglected the chance of investing in that quarter.

But now, after many years, new light is shed upon the matter by the dear old *Era* herself.

We seldom see her venerable face, and its aspect is never so interesting or so pleasant as to invite a second scrutiny; but the other day a copy, probably sent by some thoughtless friend in London, found its way into our mail-bag. It bore the date of November 9, and the first thing that attracted our attention in it, was an article with the caption, "The Drama in America."

It was a short article, but it had the charm of old acquaintance, and it made us think of home and friends. It also possessed the pleasure-giving qualities of a genuinely happy coincidence. We do not wish to be selfish; indeed, to monopolize our discovery would be unkind and unjust, not to say cruel and wicked. We cannot monopolize it, and therefore we reprint the *Era's* American letter right here, side by side with some extracts from our own columns:

*The Era, Nov. 9.*  
FROM OUR OWN CORRESPONDENT.

NEW YORK, Oct. 28.—Our flat was produced on Monday evening for the first time at the Lyceum Theatre. It proved to be a poor specimen of the dramatic art. Although Mrs. Musgrove has been pleased to style her play a comedy, it belongs of right to the realm of farce, and that of the broadest kind. The dialogue, albeit not altogether lacking in certain pleasant passages, is certainly not adapted to the exigencies of farce. Utterly devoid in itself of one redeeming virtue, the piece was only spared the ignominy of disaster by the excellence of more than one member of the cast. The leading character, played by the actress, was by the majority of the play, she played the part of Sybil's young wife admirably, as did also Miss Marion Russell in her amusing make-up of a girl inquisitive young maiden. That M. A. Conway's first appearance before a New York public should have been made under such disadvantageous conditions is to be regretted, and perhaps by some more so than by Mr. Conway himself. As Reginald Sybil, the young husband in pecuniary difficulties, Mr. Conway played very indifferently, and his scenes being painfully nervous, stammered over his lines more than once. Our flat will run for four weeks at the Lyceum.

On Thursday evening last Mr. and Mrs. Kendal made a long leap from London's Scrap of Paper to Olmet's Le Maître de Forgerie, the English version of which, by Mr. Piers, is known as The Ironmaster. The house was crowded and the performance felt little short of a triumph, our accomplished visitors proving their strength as emotional actors to equal their skill as comedians. Mrs. Kendal's acting of a characterization which came closer to the French author's than any of the several English versions we have seen, she acted with a power and an intensity of feeling that awoke the heartiest applause, the individuality of her work, for naturalness, originality, delicacy of lipplay and clever "business," Mrs. Kendal's acting of this part was unique. It was no small achievement to interpret a familiar character in such a manner as to transform it into a revelation. Mr. Kendal's Philip is a manly, dignified, forceful impersonation, showing at every point a careful conception and clear elocution. He may not be so impressive in drama as he is happy in comedy, but The Ironmaster was nevertheless instrumental in demonstrating his versatility and accuracy of touch. Mr. Glendinning was a stiff and somewhat awkward (leave Modinet was capably played by Mr. Dodson, a personage who has been to do or say. Miss Cowell scored a distinct success as Athena, the showy rival of Claire, her admirer able to excite instant recognition. Miss Codrington was a dainty Suzanne, and Miss Van Bugh played the Russian satirist. The scenery was mediocre. It is a pity that Mr. and Mrs. Kendal are not seen under more advantageous circumstances, so far as the scenic accessories are concerned.

The foregoing demonstration seems to explain, more or less satisfactorily, the *Era's* reluctance to exchange with THE MIRROR. The same spirit of thrift and caution that was shown by her evasion of our request finds exemplification in the composition of the "from-our-own-correspondent" letter, which

bears some slight resemblance to the parallel quotations from this paper.

Fie, fie! Mother *Era*! You are getting more capricious and less decorous as your years increase. We warn you solemnly to avoid exposing yourself to that miasmatic and piratic atmosphere which, we are told, is met with in certain portions of the British metropolis. It is said to be both dangerous and catching.

## AND SO THEY QUARRELLED.

MR. ARONSON has withdrawn the Casino advertisement from the *Herald*, and Mr. FROHMAN has taken his card out of a disreputable "society" paper, and Mr. MANSFIELD has quarrelled with the Philadelphia *Times*.

Mr. ARONSON was offended because the revival of Erminie did not please the *Herald* critic, who expressed his disapproval in emphatic terms. The removal of the Casino advertisement, however, bears all the evidences of haste and indiscretion. The advertising columns of the *Herald* are unquestionably more valuable to the Casino than its critical views are injurious, and aside from the suspicions that Mr. ARONSON considered that his patronage carried with it certain editorial obligations, his action was injudicious from a business point of view.

We are not particularly fond of the *Herald* ourselves. We have recently shown that it is occasionally made the avenue of malevolent mendacity and personal malice. But, nevertheless, we perceive that the manager has made a mistake.

Mr. FROHMAN, on the contrary, was quite justified in his course—not because the disreputable "society" paper slanged The Charity Ball, but because, as the manager of a refined and respectable theatre, he should never have given his support to a sheet bearing a notoriously bad character.

While he used its columns he affronted his actors—unintentionally, we grant—and insulted the intelligent and self-respecting public.

Mr. MANSFIELD's case seems to be that of a sensitive actor who objects to a candid expression of opinion. His attitude toward the Philadelphia *Times* somewhat resembles that assumed by Mr. RIDDLE some years ago toward the critics of Boston. Mr. MANSFIELD visited his anger on the *Times* because it recorded its honest impressions of his Richard III., whereupon the *Times* temperately pointed out to him the plain duty of the dramatic critic in his public relation to actors.

It happens that these three cases are typical of most of the rows that occur between managers and newspapers.

THE Boston Post utters a vigorous protest against the encore nuisance, which so frequently makes performances of serious opera ridiculous. To the feverish desire of a certain portion of our public to get its money's worth, and something more, is due this vulgar and obnoxious custom.

FAULT may be found by the captious with the Omaha *Mercury* for saying that "The Christmas Number of THE NEW YORK DRAMATIC MIRROR promises to be the superlative of all previous efforts," and that "THE MIRROR is one of the mostly sought after of the professional papers," but the originality of diction can be safely overlooked on account of the solid truth it conveys.

OUR London budget fills more space than usual this week, but "Gawain's" gossip is more than ordinarily interesting to American readers, and the current letter dwells on a variety of pertinent matters.

IN a scholarly article respecting the recent introduction of the meek and lowly milch cow on the Chicago stage, the *Herald* of that city observes that society has "flocked to the theatres to see similar but less useful and handsome displays," that it has "raved at what it could not, and freely criticised what it could see." Our contemporary pertinently asks whether said society will demand that the management shall put a corset and director's gown on this new petitioner for stage honors. We cannot understand why the debut of the cow on the other side of the foot-lights in Chicago should excite so much discussion. Chicago dressed beef has been exhibited so nakedly and continuously in the private boxes and parquet that the sight of an undressed cow ought not to create unusual comment.



## THE USHER.



In Ushering  
Mend him who can! The ladies call him, sweet.  
—LOVE'S LABOR'S LOST.

Mr. and Mrs. A. M. Palmer gave a pink supper at their residence on Sunday evening. A pink supper, let me explain for the benefit of the uninitiated—if there be any such—is not a supper the viands of which are of shell-like hue, but a supper served on a table whose decorations are of that color.

Pink candles in pink shades; a pink silk hand-painted centre-cloth, with pink ribbons running to each corner; pink flowers and a pink service, constituted the principal pinkness of the inanimate features of the feast.

Those pinks of the English stage, Mary Moore and Jessie Millward, were present, together with Charles Wyndham, William Terriss, and a few non-professional guests.

Although an excellent ex-Collector of the Port would talk ante-bellum politics, and although the phonograph, brought by a young man with a bald forehead, discourteously refused to reproduce Mr. Wyndham's capital comic songs and Miss Moore's dainty recitations, the pink supper was a great success, and everybody who received the Palmers' hospitality heartily enjoyed her—or himself.

The stories George Barrett tells—and he is a capital story-teller—are mostly at his own expense. One of the best relates to his part in *Claudian*.

When cast for a bad part in the original London production of the piece, Barrett felt doleful. There wasn't a funny line in it, and the idea of wearing a toga filled his soul with grief. The author cheered him up a bit, however, by giving him *carte blanche* to introduce whatever comic speeches he liked, and Barrett trudged off to the British Museum in search of some historical gags.

He smelt of the mummies in the sarcophagi and pored over ponderous tomes until his head was nigh to splitting, without getting either information or inspiration. At last he gave up the task in disgust and went to his club, down in the dumps.

"What's the matter, old boy?" asked an intimate friend, who noticed his downcast demeanor.

Barrett told his woe to the sympathetic listener. "What shall I do?" he asked in conclusion, "how in thunder am I going to get any wheezes that fit the period of B. C. 300?"

"Easy enough," was the reply. "Just run in some of your own—they are ancient enough!"

Mr. Cleveland—I mean the manager, not the ex-President—is making quite a stir in New York. His consolidated minstrels played to an immense business at the Grand Opera House last week, and they are likely to raise the spirits of the manager of the Fourteenth Street this week. The strong impression made by the party this season will stand Mr. Cleveland in good stead a year hence, when he will bring it to the metropolis for a long engagement.

Smiling success beams upon the Union Square, and Manager Hill is so happy that he kisses all the children that come to the matinees and often forgets to stroke his popular whiskers. He has composed a new song, by the way, which he trolls to guitar accompaniment. The refrain runs something like this:

All the year at the Union Square  
You'll find Neil Burgess in The County Fair.

A number of interesting communications, the greater number having reference to the papers by Messrs. Boucicault and Lancaster in *THE MIRROR*'s new department, are unavoidably crowded out of this issue. The pressure on our space just at this time of year is heavy, and letter-writers will do well to bear the fact in mind and write briefly, if they expect to see their matter in print.

Our managers should hurry up with their subscriptions to the *World's Fair*. The representatives of other interests, whose prospects of profit in the Exposition season are not so brilliant, have come to the front.

The Santa Claus Festival for the stage children will take place on Sunday, December 29, in Tammany Hall and Tony Pastor's The-

atre, the use of both of which has been donated. Aunt Louisa Eldridge is chairwoman of the committee of twenty-four professional ladies having the affair in charge, and she has issued a call for donations of toys, books, candies or money to help make the youngsters happy. William B. Henry is the secretary of the committee, and gifts may be sent to him at Tony Pastor's Theatre.

## MR. SIMON'S VENTURE.

Mr. K. Simon, a gentleman who has been graduated from a theatrical capitalist to a practical manager, related his experiences as a "backer" to a *Mirror* reporter the other day.

"It is my intention," said Mr. Simon, "to begin an action at once against Edward Clayburgh, who has defrauded me of considerable money. About ten months ago Clayburgh came to me and suggested that I should 'back' the play of *The Shanty Queen* on the road. I consented, and have put into that play no less than \$10,000. For this sum, of course, I have received the play and the scenery and have put the piece successfully on the road.

"In Montreal, week before last, I discovered that Clayburgh had devoted considerable of the money I advanced to his private uses. He tried to charge up money for telegrams that had never been sent. I called for an accounting and soon learned that I was not being treated rightly. The result was that I discharged him unconditionally at once, his wife, Frankie Kemble, however, remaining with the company.

"Regarding the play you may say, as coming from me, that it is a success. On the first night it was not what it should have been, but since then it has been licked into shape, and the large audiences we have been having seem enthusiastic about it. Last week we did splendidly. At Springfield, Mass., last Thursday night (Thanksgiving), despite the fact that we had played on Wednesday night and the matinee, the house was crowded to its full capacity, while a polo game, at which 1,200 people were present, was a counter attraction in that city. I consider the piece a sure winner, and the only thing that I shall do to further insure its success is to reorganize the company so as to strengthen the cast."

## CARLETON'S PROGNOSTICATIONS.

W. T. Carleton, looking quite ruddy and in the best of spirits, hurried into Klaw and Erlanger's Exchange to arrange some dates, just before leaving this city for Newark where he was playing last Saturday noon.

"How has business been?" he said, echoing a *Mirror* representative's question, "very satisfactory, splendid, indeed, considering the weather. On the road we have not had more than five clear nights in the past four weeks, and if this rain continues it will end the careers of a number of organizations. The cold weather, however, just starting in, may end the rainy spell and then we can look for larger houses. At Miner's Theatre in Newark, we packed the house on Thanksgiving Day.

"I am playing *The Brigands* entirely, nothing else, the success of that opera making anything else wholly unnecessary. We give it a special spectacular production with entirely new scenery and costumes, and the public appreciate it. From here I go through Northern New York as far as Montreal. My next date in the Metropolis will be at the Grand Opera House in January. I have been enjoying the best of health and consider that I never was in better voice."

## AMONG THE PLAY PIRATES.

The Spooner Comedy company produced Minnie Maddern's *Caprice* under the title of *Grace Garland* or *The Country Sweetheart*, at the Grand Opera House, St. Joseph, Mo., last week. The identity of the play was disguised only by the title which the pirates affixed to it. *The Daily News* of St. Joseph, an ably edited newspaper which discusses the drama impartially and intelligently, arraigned the pirates before the bar of public opinion in that city. The subjoined is from *The Daily News* editorial on this theme:

Manager Johnson of the Grand feels pretty badly about the engagement of the Spooner Comedy co., or at least that they should have come to his house to play pirated pieces. On Wednesday they presented Minnie Maddern's *Caprice* under the name of *Grace Garland*, or *The Country Sweetheart*. It was a barefaced robbery without any extenuating circumstances. Manager Spooner visited the *Daily News* office and endeavored to convince his auditors that his conduct instead of being despicable, was praiseworthy, claiming that by his practices he enabled the people of the smaller towns to witness plays which otherwise they would be unable to see. This, of course, is a very lame excuse. Miss Maddern bought *Caprice* and paid a large sum of money for it, and it is her exclusive property just as much as legal exchange can make it. Manager Spooner also claimed that he had written to her business advisers regarding the purchase of the piece; that she refused to allow him to play it, which, according to his ideas, allowed him that privilege. Mr. Spooner is evidently the kind of man who, admiring your watch, asks you to sell it and upon your refusal, deems it then allowable to steal it. Piracy is becoming lamentably common, and playwrights have but little, it may be said, which makes their brainwork unprofitable, and ruins the business of the purchaser. Manager Johnson asserts that he had no idea that the company would play pirated productions and that he never for a moment supposed when he received their repertoire, that *Grace Garland* was a stolen version of *Caprice*, and no one doubts his word, for he has

always proved himself an honorable manager, and a hard worker for the good of the profession.

Spooner stated that he bought the manuscript of *Caprice* from the notorious Alexander Byers of Chicago, but confessed that he knew it to be the play owned and copyrighted by Miss Maddern. Spooner therefore acknowledges that he is a receiver of stolen goods. The play appears on Byers catalogue under its proper title, *Caprice*, and Spooner disguised its title so as to deceive local managers.

Jennie Holman's company is reported to have a production of *Little Lord Fauntleroy* in preparation. This company is playing *Dad's Girl*, *Taken From Life*, *Mother and Son*, and *Lightning Rod Agent*. They are touring the South.

Managers Walters, of the Fountain Hill Opera House, Bethlehem, Pa., has no use for pirates or cheap-price companies, which are frequently synonymous terms, and he mailed *THE MIRROR* a circular from the Seymour-Stratton company. This gang is playing *May Blossom*, *Our Boys*, *Col. Sellers*, *A Mother's Sin*, *Called Back*, *Two Orphans*, *Colleen Bawn* and *A Convict's Daughter*. They are touring Pennsylvania.

## MR. POLK'S PROSPECTS.

C. B. Cline, who is to manage J. B. Polk in future, confided to a *DRAMATIC MIRROR* reporter last Friday what he hopes to accomplish with his star comedian.

"In my opinion, J. B. Polk is one of our best comedians. It is unnecessary to refer to his past triumphs as a stock actor on the New York stage, and the popularity he has gained in *Mixed Pickles* throughout the country. Of late he has been acting in his new piece, *The Silent Partner*, in which, I think, he is bound to make a good deal of money. The play was produced last June, and has been given principally on the New England circuit and in the West.

"The role of Sidney Backus is just suited to Mr. Polk. The part is that of a young attorney, and abounds in opportunities for eccentric comedy acting. However, I will leave it to your critic to judge for himself, as *The Silent Partner* is due at the Criterion Theatre, of Brooklyn, Dec. 9. The scenes of the plot occur in New York City and on the Hudson, and the management of the Criterion are getting up some splendid settings for the occasion. I have practically booked the piece for all of the principal cities, but we shall not play this season West of Chicago or South of Cincinnati. Next Spring we shall produce the piece for a run in a New York theatre. Take him for all in all, Mr. Polk is just the star I have been after for some time."

## ALL IN HER FAVOR.

Architect P. G. Hubert, the father of Marie Hubert-Frohman, is highly satisfied with his daughter's choice of a professional career, and talked freely on the subject with a *Mirror* reporter the other day:

"To give you an idea of the confidence I feel in Mrs. Frohman's abilities," said Mr. Hubert, "I will mention that if it were possible for me to get a New York theatre to suit me I would take it at once for her. As you may know we are more than satisfied with the results already attained and for a new star the fact that money has been made on the investment already argues well for the enterprise. Her bill is a double one, *False Charms*, a comedy, written expressly for her by Phillip Hamilton, and *King René's Daughter* an old play, of the best class and more of an epic than a drama—translated from the Danish.

"My present intentions are simply to let her play open dates as near New York as possible. No expense is being spared to equip her well. Gustave Frohman on my authorization has ordered \$5,000 worth of printing this morning and he has already secured for her enough out-of-town engagements to keep her busy until the middle of February."

## AN UMBRELLA INTERVIEW.

George Sammis, Cora Tanner's manager, was getting ready to leave the city in advance of the star, when a *Mirror* reporter met him the other day.

"I'm happy and contented, in spite of the rain," said Mr. Sammis laughingly, as he dodged under the upturned umbrella, "and why shouldn't I be? Business is good and Colonel Sinn has a nice balance on the right side of the ledger for *Fascination*, and at the end of our engagement at the People's Theatre we will have played eleven weeks without having left New York, and of course without spending a good round sum for railroad fares. When you consider that we carry a carload of scenery this is quite an item. From the People's Theatre the company goes East for four weeks."

"What arrangements has the Colonel made for next season?"

"Any number. He has purchased a play entitled *One Error*, with a good part for Miss Tanner. Then, as you probably know, he has also secured the American rights to *Good Old Times*, Wilson Barrett's success. The

route has been booked for it, and a strong company is being engaged. No one will be starred, although there are no less than seven parts, one of which is strong enough for a star."

## THE LYNN FIRE.

The local managers in Lynn, Mass., have arranged for benefits for the sufferers by the six million dollar fire which devastated the manufacturing and business sections of that city on the 26th ult. A benefit will be given to-day (Wednesday) in Music Hall, in that city, with Muggs' Landing as the attraction. Manager Bishop has donated his company and the printing, although he had to cancel the same date at Rochester, N. H., where he had a guarantee of a \$300 house. The day after the fire Manager B. F. Keith, of the Boston Bijou Theatre, wired the Mayor of Lynn to draw on him for \$100 for the homeless of the burned city, and requested permission to arrange benefit concerts on next Sunday in his Boston, Providence and Philadelphia theatres. Eugene Tompkins also offered the use of the Boston Theatre for a benefit. These kindly offers were made two days before Boston was visited by a conflagration equaling in financial magnitude that of Lynn, but fortunately not so seriously affecting large numbers of artisans and working people as in the smaller city.

## PERSONAL.

DOWNING.—Mr. and Mrs. Robert Downing, while in St. Joseph, Mo., recently, were given a game dinner at the Calumet Club in that city by Mr. Stoughton Walker and Mr. William Sill. At the conclusion of the supper the party were driven to Tootles' Opera House. Mr. Walker is a son of Gen. Francis A. Walker of Boston, President of the Massachusetts Institute of Technology and Mr. Sill is the son of ex-Governor Sill of Connecticut, and the able associate editor of *The Daily News* of St. Joseph.

BOOTH.—Edwin Booth has undertaken the task of restoring the monument of George Frederick Cooke, the great English actor, in St. Paul's Churchyard in this city. It was erected in 1812, and has already been restored twice, in 1846 by Charles Kean, and in 1874 by E. A. Sothorn.

MOORE.—An informal tea was given to Mary Moore, of the Charles Wyndham company, by Mrs. A. M. Palmer last Friday afternoon, at the latter's home in East Sixty-fifth Street. Among those present were Wilson Barrett, Charles Wyndham, Mrs. Croly and others.

CODY.—Arta L. Cody, a daughter of William F. Cody (Buffalo Bill), was married on last Friday to Horton S. Boal of North Platte, Neb., where the nuptial ceremony took place.

HENDERSON.—Grace Henderson retires from the Lyceum Theatre company and the stage in January or February. It is her intention to retire to social life, resuming her place at the head of the household of her husband, David Henderson, the popular manager of the Chicago Opera House.

KIDDER.—Kathryn Kidder, who is to star next year in a play by Nelson Wheatcroft, is expected to arrive in New York next Friday from her home in Illinois. Her visit to this city is partly to make arrangements concerning the production of her new piece.

DANIELS.—Frank Daniels donated his entire receipts from *The Little Puck* performances in Minneapolis on Monday night to the sufferers from the recent fire in that city.

HERBERT LEONARD writes that he has resigned from the Rose Coghlan company, his resignation to take effect on Dec. 14.

PRESCOTT.—Marie Prescott, who is playing *Iago* in *Othello* with success, is alluded to by a Texas contemporary as a nearly perfect actress, and her portrayal of the part excellent in every particular.

RHEA.—Mlle. Rhea has almost completed arrangements whereby she will appear in New York in a production of her new play, *Josephine*.

PATTI.—Mme. Patti was expected to arrive yesterday (Tuesday) from Europe, but up to a late hour last night the *Teutonic*, on which she was a passenger, had not been sighted.

LAWRENCE.—Emma Lawrence, who has been playing Marie in *Erminie* at the Casino since the revival of the opera, and who has infused more *chi* into the role than any of its previous impersonators, has also been made understudy for the role of *Javotte*.

LITTA.—Louise Litte, the present manager of the Opera Comique, London, will next week perform her new play, *Madcap Midge*, by Charles S. Fawcett.

KELLAR.—John W. Kellar, the well-known playwright and theatrical writer, read a paper on "Journalism as it Affects Journalists," before the New York Academy of Anthropology yesterday (Tuesday) afternoon.

O'RELL.—Max O'Rell, the famous author of "Jonathan and his Continent," will come to this country early in January. He is booked in all important cities for lectures.

PAGES.—Madame Pagesi, the Parisian teacher of opera, opens her classes, 14 Rue de Berne, Jan. 1.



## AT THE THEATRES.

## PALMER'S.—WILD OATS.

Rover.....Charles Wyndham  
Sir George Thunder.....Leslie Corcoran  
John Dory.....W. E. Gregory  
Harry Thunder.....William Blakeley  
Ephraim Smooth.....George Giddens  
Farmer Gammon.....W. Guise  
Banks.....F. Atherley  
Amelia.....Miss Philott  
Lady Amaranth.....Mary Moore

The large and fashionable audience assembled at Palmer's Theatre, Monday evening heartily enjoyed what was a thoroughly artistic treat. After having gained our sympathies and our sympathy in his facile and picturesque impersonation of David Garrick, and called forth our laughter as Lord Oldacre in *The Candidate*, Charles Wyndham presented to us a choice morsel from his classical repertoire.

John O'Keefe, the author of the above comedy, flourished as a successful Irish playwright over a century ago. All his works, *The Agreeable Surprise*, which is probably his best; *The Highland Reel*, *The Poor Soldier*, *Love in a Camp*, etc., etc., are strictly farcical and without the slightest pretense to literary merit, although he perhaps succeeded as well in that respect as did his more ambitious contemporaries. But of the fifty odd plays that came from his ready and humorous pen, *Wild Oats* is the best remembered and perhaps the best fitted for representation on our stage to-day. Its plot is simple, and yet affords generous scope for that versatility of acting which to Mr. Wyndham comes so naturally.

The hero, a strolling player appropriately named Rover, is, by stress of circumstances, believed to be a wealthy young squire and son of Sir George Thunder, a thundering old sea-dog. Thinking that this captivating stranger—an actor in more ways than one—is her cousin, Lady Amaranth, a charming Quakeress, soon loses her heart, and when the true squire, whom it was intended my lady should marry, arrives on the scene the mischief is already done, and the young girl is Rover's promised wife. Harry Thunder, however, recognizes in the usurper an old comrade, and agrees not to reveal his identity.

Other mystifications follow. The old sea captain sees a stranger taking the place of his son and hising his pretty niece. A great disturbance naturally ensues, but in the last act Rover turns out to be a long lost son of the old man whom, together with a former wife, he had abandoned in the West Indies. A general rejoicing follows, John Dory, the British tar, removes his quid of "bacca from one cheek to another with startling rapidity; Lady Amaranth consents once more to become Mrs. Rover, and the curtain falls on a reunited and happy family.

There is very little in the play, but that little is pleasing. It carries with it, as it were, an atmosphere of days gone by, a breeze from the rough and ready warlike old England of one hundred years ago. As a corner of old English rustic life it is quaint and picturesque; as a tableau of the customs and manners of the Eighteenth century actor it is archeologically interesting.

Mr. Wyndham as the happy-go-lucky, audacious Rover was excellent, and imparted a vigor and dash to the whole performance which, seeing its lack of genuine substance, was very necessary to the spirit of the play. Nonchalant, boisterous and even brutal as the devil-may-care actor, Mr. Wyndham in his love scene with the young Quakeress is tender and pathetic. His avowal of his passion is done naturally and gracefully, free from hackneyed mannerisms or studied effects. His less gentle scene later on with Sir George is also splendid work. Mr. Wyndham is a trained, conscientious and thorough actor—surely in the artistic world the synonyms of greatness.

Mary Moore was very sweet and looked very pretty under her Quakeress' bonnet. Her winning appearance, coupled with her interpretation of her role, elicited frequent salves of applause. A particular feature of Miss Moore's performance is the perfect manner in which she executes her *entrées* and *sorties*. They are at once artistic and remarkable.

Leslie Corcoran made a capital blustering and foul-mouthed naval officer of the old school, and William Blakeley played well the sleek old hypocrite, Ephraim Smooth. George Giddens as the typical English rustic was very funny. Giddens is the English Albert Brasseur.

William Brough's well known farcical comedy, *Trying It On*, was given as an afterpiece, and brought a very enjoyable evening to a satisfactory close.

## GRAND.—HANDS ACROSS THE SEA.

Pettitt's melodrama of *Hands Across the Sea* was presented on Monday night at the Grand Opera House with a new cast and new scenery under the thoughtful and spirited management of C. B. Jefferson and H. S. Taylor. The audience was very large and enthusiastic, and the piece was given a smooth performance.

Edna Carey plays the heroine, Lillian Melford, satisfactorily, and her sensational en-

trance on the back of a prancing steed resulted in a vigorous call before the curtain. The situation, however, is a dramatic absurdity, as the horse dashes in the courtyard of the prison apparently without any preliminary opening of the gates, but in melodrama such a trifle as that is only a "detail."

The engaging part of Lucy Nettleford was admirably acted by pretty Anna Belmont. The more important male rôle of Jack Dudley was interpreted in manly fashion by William G. Beach. Another satisfactory piece of acting was that of John Buckstone in the part of Tom Bassett. The best impersonation was that of Peyton Gibbs as the rascally gambling-house tout which earned the compliment of the character being hissed.

G. B. Tilton did excellent work as Robert Stillwood, and James Otley's acting as Joseph Stillwood, the Devonshire landowner, was quite artistic. The remainder of the cast had comparatively small parts, but acted conscientiously. The comedy part of the French waiter in particular was cleverly portrayed by William Richardson. William H. Wells also acted with skill, as Dick Melford.

There was a fairly good mounting to the piece, although much of the painting was crude. One scene, however, in the fourth act, showing the deck of an Australian liner and a French man-of-war coming athwart her and heaving to, was distinguishable by its excellent mechanical effect and general design.

## NIBLO'S.—KAJANKA.

Kajanka, which has had remarkable success on the road since its first production at Columbus, Ohio, Sept. 16, opened its season at Niblo's to an overflowing house on Monday night. This production, which is given at the house most famous for the spectacular in America, seems to possess many of the elements which characterized the spectacles at Niblo's in its palmy days.

One very pleasing feature is the delicacy of tint and harmony of color in the scene representing *The Fairy Grotto* in the second act, and the same blending of delicate tones is perceptible in all the scenic work. The cave scenes suggest the cathedral-like aisles which have been found in coral formations on islands in the Pacific, and their beauty is therefore not merely ideal.

In the first act the rhythmic march and song of the Nautch dancers in the Jainish Temple suggests, in its stately measure, the Greek chorus. In this act is seen a beautiful landscape by moonlight, which might serve for the Vale of Cashmere. In the second act the great specialties of this production are introduced. The Nautch dancers, with their languorous measures, cast an Oriental spell over their lithe and sinuous dance movements. In the grand march, pretty and unique costumes were displayed by a corps of comely women, who executed many graceful and difficult maneuvers.

The Papillon Dancers, Rose and Alice Batchelder, Nellie Sennett and Edith Macklin, gave examples of the skirt dances introduced here by the London Gaiety company. Their dancing seemed to please the audience and they were obliged to respond to several encores. The wonderful French comic acrobats, The Donazettis, took the house by storm, and probably no performers of their class ever before evoked such enthusiasm in Niblo's. Their feats in tumbling from each other's shoulders are marvelous. One of them stood on the head of another and springing into the air threw a double somersault to the stage. They responded to nearly a dozen encores, and the audience taxed their good nature to such an extent that the quick-witted artists in their last feat appeared carrying two or three of their fellows in a horizontal position, as if they were dead.

Edith Craske, plump and petite, pleased the audience in her transformation character dances. Miss Craske is a very talented performer in her line.

The third and last act is pantomime modeled after the great English pantomimic productions. George D. Melville, the clown, made a great hit and did some very clever work. William Ruge, as Zamello the son of Beelzebub, made acrobatic entrances and exits throughout the performance, and did some very graceful contortion acts, one of which was spinning his head like a top while his feet kept flying around, trying to keep up with his cranium.

May Stembler as Electra, the fairy queen, and Ricca Allen as Beelzebub were fairly good in the dramatic work that formed a portion of their roles. Fred Warren was satisfactory as the high priest of the Jains, and Walter Owen was capable as the high priest of Brahma. The dramatic story evolved is very tenuous, and but little light is shed upon the temets of Brahma. It is probable that Kajanka will have a successful season in the metropolis.

## WINDSOR.—SIBERIA.

Bartley Campbell's *Siberia* was performed at the Windsor Theatre, on Monday night, to a crowded house. Adolph Jackson and Eleanor Moretti in the principal rôles of Nicolai

Nigolf and Sara were excellent. Charles E. Gotthold as Ivan Nordoff, was also very good. Frank McDonald made a handsome Jaracoff, and acted his part with much strength.

Others worthy of mention are A. C. Delwyn as the Governor-General, Charles B. Waite as Michael Sparta, and W. M. Fairbanks as Michael Trotsky, who, with Lizzie May Ulmer as Vera, ably sustained the comedy element of the play. The supernumeraries were well trained, and the scenery was satisfactory.

Mr. Murtha is to be congratulated on having secured the services of Prof. William Bayne, leader of the Sixty-ninth Regiment Band, as leader of his orchestra, to fill the position of Fred Younker, lately deceased. Next week *Shadows of a Great City*.

## THIRD AVENUE.—THE WAGES OF SIN.

The *Wages of Sin*, with Rose Osborne as the star, attracted a large audience to the Third Avenue Theatre last Monday evening. As Ruth Hope, the sorely tried and tempted wife, Miss Osborne made quite a hit. Julian Greer was acceptable as Stephen Marler, while the rest of the company gave fair support. Next week, John A. Stevens in *Wife for Wife*.

## AT OTHER HOUSES.

This is the last week of the Booth-Modjeska season at the Broadway Theatre. The repertoire for the remainder of the week is as follows: This (Wednesday) night, *Hamlet*; Thursday, *Richelieu*; Friday, *Much Ado About Nothing*; Saturday matinee, *Merchant of Venice*; Saturday night, *Fool's Revenge* and *Donna Diana*.

Neil Burgess in *The County Fair* is on the high wave of prosperity at the Union Square. Consequently, the smile that J. M. Hill bestows on the world in general is in itself a well spring of perpetual joy.

Aunt Jack at the Madison Square, and The Charity Ball at the Lyceum, are delighting large audiences nightly, and bid fair to run for many weeks.

The hundredth performance of Shenandoah occurred at Proctor's last (Tuesday) evening, and appropriate souvenirs were distributed in honor of this cheerful event.

Erminie appears to possess the potent drawing power of chronic popularity. The Casino box-office is, therefore, in a prosperous condition.

The Tallapoosa, the "white-face" comic opera which was to have been produced at Dockstader's on Monday night, was postponed until last (Tuesday) evening, owing to the necessity of additional rehearsal.

Cleveland's Consolidated Minstrels are making things merry at the Fourteenth Street Theatre this week.

Cora Tanner in *Fascination* is proving as popular at the People's Theatre, as at her various engagements in the same piece at other metropolitan theatres.

Bessie Bonnell still reigns supreme at Tony Pastor's establishment, and is to have a testimonial performance tendered her on Friday night.

Running Wild has apparently filled a long-felt want at the New Comedy Theatre. At the same time it should not be overlooked that the present prosperity of this theatre is largely due to Mr. Hollingshead the enterprising manager of Messrs. Wild and Collyer.

The new musical comedy, *The Masquerade*, is to be produced at the Comedy next Monday.

Several new features were introduced at Koster and Bial's Concert Hall last Monday night, including Ashley and Hill, Lottie Elliott, Karl and Bailey, Renee and Edwards, Alexandroff Brothers and Sebastian Miller. Our Army and Navy and Monte Cristo, Jr., are in their last week, and a new burlesque entitled *Young Don Juan* is to be produced next Monday with a good cast.

## WHY THE CORSAIR CLOSED.

In speaking of the temporary closing of the season of his Corsair company, William Warrington, of Fowler and Warrington, stated yesterday to a *Mirror* reporter that the occurrence was due entirely to the mixing up of dates at the home office with the Pearl of Pekin and Evangeline companies.

"We were to have played in Erie this week," said Mr. Warrington, "and believed we were booked there ever since the beginning of the season. In coming to look the matter up, though, we learned that not alone were we not booked there, but that the time had never even been asked for. That is the one and only reason why we have stopped. For we were making money right along, our receipts in St. Louis being over \$8,000. We shall resume our season Jan. 6, in Richmond, Va."

## INTERESTING READING.

Lawrence, Kat., *Journal*.

THE NEW YORK DRAMATIC MIRROR publishes an interview with a young English journalist, Arthur Hornblow, in which he relates his newspaper experience in Kansas City. Hornblow declares that the Kansas City papers are, as far as their dramatic criticism goes, entirely in the hands of the theatrical managers, quoting Mr. Hudson, manager of the Centre, as follows: "I control the newspaper press of this city." The journalist claims to have been the dramatic editor of the *Globe*, for a short time, and his interview makes most interesting reading.

## PROFESSIONAL DOINGS.

W. H. CRANE will be seen in *The Senator* at the Star Theatre, in January.

WILSON BARRETT will produce *Clito* next week at the Fifth Avenue Theatre.

HARRY HARFORD, who is now with the Reuben Glue company in Buffalo, will resign on Dec. 20.

THE new Gilbert and Sullivan opera is to be produced at the Savoy Theatre on Saturday night.

Ed. C. WHITE writes that he has severed his connection with the Time Will Tell company as business manager.

FROM telegrams just to hand it appears that J. K. Emmet played to over \$12,000 the first week he was in Pittsburgh.

THE report that the Casino management have sold the rights of *Erminie* to Francis Wilson is denied at that theatre.

ADELAIDE CHERIE is no longer connected with the Only a Farmer's Daughter company. She is in town looking out for an engagement.

E. E. RICE left this city for St. Louis on Sunday, to visit his Pearl of Pekin company. W. S. Kusel will act as Mr. Rice's representative during his absence.

M. REIS, of Wagner and Reis, of the Oil Region circuit, is in the city on the lookout for a Christmas attraction for Bradford and a New Year's attraction for Erie, Pa.

THE Ambigu Theatre in Paris has just scored another success equal to that of *Roger la Honte*. The new play is by MM. d'Artois and Paget, and is called *La Fermière des Ecus*.

MANAGER Willard Spenser is now booking *The Little Tycoon* for the season 1899-91. The tour will cover a period of forty-nine weeks, and extend from Canada to San Francisco.

W. B. COOPER, professionally known as W. B. Mortimer, was married on the 25th ult. in Portland, Oregon, to Hattie Miller. Both are members of W. J. Fleming's *Around the World* company.

MARIE WAINWRIGHT will not play next week in order to prepare new scenery for the production of *The Twelfth Night*, at the Fifth Avenue Theatre, and to rehearse some new people in the company.

CONSIDERABLE credit is due to Ben Stern, of the Kajanka company, for the profuse way in which that attraction was advertised. Mr. Stern was assisted considerably by Charles Welch, of the Fifth Avenue Theatre.

A PLAY by Brandon Thomas, *The Gold Craze*, was produced at the Princess Theatre, London, on Nov. 30, under the management of Grace Hawthorne and W. W. Kelley. It is said to have been a ghastly failure.

BETTINA PADDLEFORD, formerly of the Conried Opera company, has been engaged for the leading female rôle in *The Seven Ages* at the Standard Theatre. Marie Williams is to be transferred to *The Corsair* company.

DOCKSTADER has a most unique and startling manner of announcing his new attractions. A recent circular informs the public that in the new opera, *The Tallapoosa*, the "sensational and beautiful" Bettina Gerard will appear in male attire.

KAJANKA, it is claimed by its managers, beat the record of any spectacular attraction at Niblo's Garden, every seat having been sold for it by 10 o'clock on Monday afternoon. For a new production in this city at that house this has never before been equalled.

THE members of The London Gaiety company who are to present *Faust Up To Date* at the Broadway Theatre next week, arrived last Monday on the *Alaska*. Florence St. John has been compelled by illness to remain at home, and her rôle will be taken by Grace Pedley, who played successfully for sixteen weeks in London.

ADELAIDE DETCHON is said to be winning much praise and shekels as a ballad singer and reciter on the other side. She is now touring Scotland. At Glasgow last Thursday night the faculty and students of the University there presented her with a gold medal set with diamonds, and afterwards dragged her in her carriage to her home.

ARRANGEMENTS have been perfected by which The Shatchen, with M. B. Curtis, Lewis Morrison, and Charles Dickinson in the cast, will be produced at the Star Theatre on April 28 for a run. Mr. Morrison will create the rôle of Joseph Lewis in the play after the close of his regular season. This will in no way interfere with Mr. Morrison's subsequent *Faust* tours.

JAMES C. WILLIAMSON, who will be remembered by old New Yorkers as the comedian at Wallack's Theatre for a number of years and who with his wife, Maggie Moore, toured this country so successfully in *Struck Oil*, will revisit America in January, representing the firm of Williamson, Garner and Musgrave, who control nearly every first-class theatre in Australia. Mr. Williamson returns to this country on pleasure and business, and as New York is his home, he feels it his duty to stop en route for Europe, where he goes for the special purpose of purchasing plays and securing attractions for his houses. During his sojourn here he would be pleased to hear from any of the leading American attractions that desire to visit Australia.

AUNT LOUISA ELDRIDGE reports that the following list of subscribers has been assured for the Mary Fiske Monument Fund: Henry E. Abbey, Frank W. Sanger, A. M. Palmer, T. Henry French, J. M. Hill, J. Wesley Rosenquest, E. G. Gilmore, Tony Pastor, Henry C. Miner, J. C. Duff, Daniel Frohman, Denman Thompson, Colonel John A. Cockerill, W. J. Florence, Captain William Connor, John Hoey, Colonel O'Brien, Dr. J. S. Robertson, Jacob Hess, Joseph Hannouti, J. H. Riley, Joseph Howard, Jr., W. and G. Shanks, H. G. F. Lew Dockstader, De Wolf Hopper, Abe Hummel, C. N. Perkins, J. Neunemacher, Signor Perugini, George H. Walters, Sidney Armstrong, Kate Forsythe, Fanny Davenport and Louisa Eldridge.



## DECORATION OF FRENCH ACTORS.

PARIS, NOV. 20, 1889.

*Enfin!* The French government, breaking away from a long and stupid prejudice, has decorated an actor as an actor. Other comedians have received the Cross of the Legion of Honor but there has always been some special reason given for conferring this distinction. Got, Delaunay and Maubant were decorated as professors at the Conservatory; Febvre obtained the dignity for his services in establishing a French hospital at London; and Mme. Marie Laurent, as founder of the Artists' Orphan Asylum, an institution which takes in the orphans of dramatic and musical artists. Mounet Sully, however, is the first Frenchman to receive the cross because he is a distinguished actor.

To American minds the wearing of a bit of red ribbon in the buttonhole doubtless seems a piece of harmless vanity, but in a country where such honors give a certain amount of consideration to their possessors, a great deal of importance is attached to receiving the Cross of the Legion of Honor. To be sure, the revelations made about the way ex-President Grévy's son-in-law trafficked in this decoration threw a certain discredit over the Order, but the indignation soon cooled down and the chase after the dignity began again with increased ardor. Even some of the Americans who live in Paris *font des bassesses* to obtain this coveted distinction, though what profit they derive from it, beyond the tickling of their vanity—except in the case of artists living abroad who have paintings to sell—it would be hard to say. But, in fine, to return to French actors, there is no reason why they should be excluded from receiving an honorary reward that was established to recognize merit and services rendered to the country by all categories of citizens. They are certainly equal, as a class, to the other persons who are thus distinguished by the government, and it would not be difficult to show that in individual cases they are far superior to a great many of the men who obtain this honor.

The prejudice which so long existed against actors is one of the most curious things in a country where the stage plays such an important part in the intellectual life of the nation and gives it such a just renown abroad. This anomaly can only be explained by the long war carried on by the church against the theatre. With the weakening of church influence in State affairs, has gradually come a change in public sentiment towards theatrical artists—this often-abused word is not always out of place when we consider that if an interpreter of a role is not the equal of the one who creates it, he is at least an important collaborator, and contributes to the success of the work—and with M. Mounet Sully's nomination in The Legion of Honor the last prejudice seems to be destroyed.

It is agreeable to know that this honor has been conferred upon one of the most noted French actors of the present day and a man of high personal character. Mounet Sully, who is now forty-eight years old, was one of Bressant's favorite pupils at the Conservatory and graduated in 1868, in the same class with Mmes. Croizette, Reichenberg and Tholer. He first played at the Odéon, but with indifferent success, and was there when the war broke out between France and Germany. After serving in the army he returned to Paris and remained a year without finding an engagement. He was about to give up the idea of again appearing on the stage, in Paris, at least, and was on the eve of returning to his native place—Bergerac, a city in the Dordogne Department, famous for its wines. Before leaving he called upon his old Professor, Bressant, who was still playing at the Français. This was in 1872, at the moment when M. Emile Perrin, recently appointed manager, was seeking new material for his company. Bressant introduced Mounet-Sully to M. Perrin, who found that the young man had all the physical requirements—a splendid figure, fine eyes, etc.—and gave him a hearing. The result was that he was engaged and made his debut in the role of Orestes in Racine's *Andromache*. This first appearance was a remarkable one; the audience was carried away by the debutant's manly beauty and his fiery declamation. Nevertheless, his rendering of the character was far from perfect, and if the audience was enthusiastic, the critics were less lenient; they severely criticised the new beginner for his exaggerated gestures and too rapid and indistinct utterance. His second debut, in *The Cid*, was less successful, and the same may be said of his third appearance, in *Britannicus*. Still, the severe criticism he encountered did not prevent his being elected *sociétaire* at the end of the second year. In fact, it is only within a few years that he has been accepted as a great actor by the critics. All of them voluntarily acknowledged that he possessed rare natural gifts, strong dramatic qualities, a fine presence, an exquisite voice, great energy, and a warmth that carried away the public; but his play disconcerted them by its unevenness and fiery nervousness. He has gradually toned down these defects, and in his latest impersonation, that

of Hamlet, he has displayed all the qualities of a great tragedian and obtained a triumph that places him on a level with the most renowned actors that have played this complex character. His other great roles are *Hernani*, *Ruy Blas* and *Œdipus*.

Mounet-Sully studies all his parts minutely; he turns and returns a personage in all its senses so as to become penetrated with its qualities or its defects. Not content with his own critical study, he reads all that has been written upon the character he is to represent—for he rarely plays a role in a new piece, confining himself principally to the classical repertory or to dramatic parts in pieces already performed. When he has finished this preparatory work he gives free play to his own nature and composes his role by inspiration. This method brings out all his great qualities, but at the same time shows the inequalities with which he is so often reproached.

In private life M. Mounet Sully is a charming gentleman. He lives away from the noise of the theatre and fashionable society, writes comedies for his own amusement, paints the portraits and sculptures the busts of his friends. His brother, Paul, who is also an actor at the Comédie Française, lives in the same house with him, one floor below. The two brothers married two sisters. It is not at all impossible that M. Mounet Sully may visit America in two or three years, when he has finished his reglementary twenty years as *sociétaire*. He has already received plenty of proposals from managers like Grau, but has thus far refused to quit the theatre where he has passed all his theatrical career. One thing alone may prevent his going to New York; his eye-sight is growing very weak and may oblige him to give up acting even before the hour comes for him to be entitled to his retiring pension.

STRAPOUNTIN.

## UNCONSIDERED TRIFLES.

The Anglo-Saxon race has not the genius for tears. It is a curious differentiation of races that in a French theatre men will actually boo-hoo on one another's shoulders, and the audience sit by with moistened eyes.

Fancy the gallery during such a scene on a New York stage! Here men may not even kiss—at least one another. The grief of men is one of the most poignant things in existence; but they weep at their peril. The mental suffering of a man is indescribably touching, but the articulate expression of it is not attractive. Whether this be the fault of physiognomy or of temperament we have not time to analyze. The fact is, men are not permitted to cry.

The stage substitute for a man's tears is to turn his back and move his shoulders up and down; but it is always a dangerous moment. To show his face would be to risk everything.

When Mr. Daly produced *Odetta*, who does not remember Mr. Pitt in the throes of a small earthquake, but which, intentionally, was grief at his wife's perjury? This same back-action, though in milder form, of Mr. Barrymore, afforded the one perilous instant in *Captain Swift*.

No, Englishmen and Americans may suffer but they must be strong, as Longfellow has advised.

Tears in women, it is agreed, is one of their accomplishments; but they are rarely effective on the stage. Ellen Terry and Clara Morris can weep real tears. After playing *Charles I.* it is said that Miss Terry cannot be got home inside an hour; and I have seen Clara Morris answer a recall with streaming eyes. But these real tears are far less numerous on the stage than diamonds.

Simulative tears are rarely effective, because there are few women whose vanity will permit them to disturb their make-up to give real semblance to tears.

Lucca had no such vanity. In the church scene in *Faust* she used to weep piteously and rub her eyes with a wad of a handkerchief as any grief-stricken peasant girl would do, until they looked red and swollen. That one touch of nature gave vitality to the whole scene. It was the more marked in contrast to the gentle dabs that Nilsson would give her eyes in order not to displace the powder.

It is Nilsson's method that prevails. Stage heroines undergoing the luxury of woe pass a few folds of lace across their eyes and then present serene, unmoved faces.

Miss Evesson, who plays the first-act of *Lord Fauntleroy* surprisingly well, does this. An amount of crying goes on, more it seems than the gentle and self-contained Mrs. Errol would have indulged in. Miss Evesson's method is curious. There is one spot on the window curtain to which she retires, off and on, and confides a burst of tears and then one, two—presto! A few passes of linen cambric and she presents her pretty, untraced face.

During the past week there have been two noteworthy instances of stage crying, and both in the same play. *The Charity Ball*. Miss Cayvan's burst of hysterical tears, and Grace Henderson's portrayal of the grief of an overburdened heart are each notable accomplishments, and as different as black birds and

white; which is to say that their differences are fundamental.

Whether this is the result of study or of feeling, it is a most encouraging indication of that *finesse*, natural or acquired, which New York audiences have a right to expect.

Grief has as many strings as laughter or love. There are species of tears and methods of crying, and their roots are down deep in the soul; but the actresses who have discovered this are few. Miss Rehan can express bewildered, semi-articulate grief wonderfully well, as she did in *Nancy & Co.*, for the moment lifting it out of almost roaring farce.

Annie Russell can move in another way with her helpless, childlike grief, as she does in *Elaine*, and particularly in *The Way We Live Now*; but no one so nearly has approached Clara Morris in the suffering of a woman deeply wronged as Grace Henderson.

Miss Henderson has not, I think, ever been regarded as a sympathetic player, and her parts of "villainess" and haughty beauty have never helped her to win admirers; but I am glad to say she has always interested me greatly, and her performance of Phyllis Lee makes me a little proud.

From first to last she has caught the true note of anguish. This is so prolonged, for she has little else to do, that her ability to sustain it without monotony makes her performance the more surprising.

The whole scene in the study is practically a new departure. Mr. Frohman proves himself to be a man of courage, as also of discretion. There is absolutely nothing reminiscent of a French solution of the situation in the play, even remembering Dumas and Denise.

But the study scene is not wholly successful. The effort to introduce an operatic effect in the antiphonal chant of Mr. Betts and Miss Cayvan's apostrophes, although well managed, is too artificial for such a grief-laden scene. In the opera one may love and hate rhythmically and in cadenzas, but here it delays the movement. Besides, the ridiculous thought flits across the mind that the neighbors wouldn't stand two seconds of Mr. Betts' organ practice between two and three A. M.

What a sense of architecture and structure there is in all the stage setting of *The Charity Ball*! It is not alone what we see; we feel the rest of the house, the inter-dependence of the rooms, and it materially assists the illusion.

WYLDIE THYME.

## OBITUARY.

SAMUEL BRADSHAW.

Samuel Bradshaw, who died in this city last Saturday, was, it is claimed, the oldest actor in this country. He was born in England on May 7, 1793, and made his first appearance on the stage in support of one of the Kembles in London in 1810. He came to this country in 1838, and was at different times a member of Burton's Theatre company, of the Park Theatre on Park Row, and of those of the National, and Old and New Bowery. He also supported the elder Kean, the elder Booth and the elder Wallack. He leaves two daughters—Mrs. Charles Cryke, the wife of a Member of Parliament in England, and Mrs. E. L. Fernandez, the theatrical agent. Mr. Bradshaw was the heir to the Bradshaw estate, which was accumulated from the immense profits derived from the sales of the Bradshaw Guides. The case is now in the English courts. The funeral took place on Monday at St. Johnland, Long Island, the interment being in the Floral Cemetery of that place.

## SOME THANKSGIVING DAY RECEIPTS

Although the theatrical business is not held to be particularly good this season, Thanksgiving Day has been more than usually prolific in enormous receipts all over the country. A few of the claims made by managers are compiled below for the benefit of THE MIRROR'S readers:

Shenandoah in this city and Chicago played to \$6,820. At McVicker's Theatre at night the take was \$1,930, being the largest receipts that that house has ever known at popular prices, while in this city at the Twenty-third Street Theatre in the evening the receipts were \$1,600, the largest amount for a single performance ever taken at this house since its erection.

The Seven Ages at the Standard Theatre is said to have played at both performances to a little less than \$2,500.

Boots' Baby, at Rochester, N. Y., had receipts of over \$2,000.

At the Chestnut Street Theatre, Philadelphia, E. H. Sothern played in *Lord Chumley* to \$1,800, at the evening performance.

The Pearl of Pekin played two performances in Kansas City to \$2,250.

The Dark Secret at the People's Theatre, this city, played at the two performances to \$2,300.

At the Third Avenue Theatre, this city, A Boy Tramp played to \$1,672.

Herrmann, the magician, played in Baltimore to \$2,980.

Corinne, at Jacobs' Theatre, Cleveland, drew \$1,500 at the two performances.

The Lyceum Theatre was packed afternoon and night, and a noteworthy fact in connection with the same was that no seats for either

performance were sold last week. The house had been sold out before Monday morning.

The Kendals in Baltimore played to \$3,100. Booth and Modjeska played to over \$3,300.

At New Britain, Conn., Alberta Gallatin played to the capacity of the Opera House in that city.

Charles E. Eldridge as the star of *May Blossom* drew to the theatre in New Haven, Conn., \$1,183.

At the Academy of Music, Fall River, Mass., despite the excitement of the Boston fire, Duncan Harrison in *The Paymaster* played to \$1,730 at the evening performance, when there were more people in the house than ever gathered in it before.

The Great Metropolitan company played at the National Theatre, Philadelphia, to the capacity of the house. At the two performances the take was \$2,300.

Oliver Byron's audience on Thanksgiving night was the largest that ever assembled in the Academy of Music, Jersey City.

E. H. Sothern's audience in Philadelphia was the largest he had ever played to, while his audience last Thanksgiving in Boston was the biggest up to that time.

Francis Wilson cannot calculate what the receipts are that he would have drawn in *The Oolah*, at the Globe Theatre, Boston, if there had not been any conflagration. As it was, the sum given as the receipts for the day are in the neighborhood of \$3,000.

Roger La Honte played at the New Park Theatre, Brooklyn, to \$2,200.

Hands Across the Sea at the Grand Opera House, Philadelphia, drew \$700 at the matinee and \$1,600 at the evening performance.

The Jefferson-Florence Comedy company played for the week to \$12,570. The cities visited were New Haven, Haverhill, Rochester, Utica, Albany and Hartford.

The Cleveland Consolidated Minstrels drew \$1,300 to the Grand Opera House on Thanksgiving Day.

Roland Reed played to \$2,700 on the day at the Bijou Theatre, in this city.

Marie Wainwright, at the Grand Opera House, Milwaukee, played to \$900 at the matinee and \$1,140 at night.

Kajanka played at Trenton, N. J., to \$1,800.

W. J. Scanlan's receipts at the Star Theatre were in the neighborhood of \$2,600.

Last Thursday night at the Casino was the largest holiday night that that house ever saw. The receipts were \$1,875, while the matinee receipts were \$1,450, making a total of \$3,325.

Louis James played at the Grand Opera House, Evansville, Ind., to a little less than \$1,300.

## GLEANINGS.

HARRY TANNEY has been released by Gustave Frohman to join Bishop's Mugg's Landing company. He will play the part of the land agent.

WALTER N. LAWRENCE, manager of Charles E. Eldridge in *Humbag*, has booked a return date for his star in New Haven, Conn., where he did a large business last week.

HORACE TOWNSEND has adapted a play from the French to be used by Alexander Salvini in the off-nights of his father's engagements. It will be produced either this week in Philadelphia or next week in Baltimore.

HARRY ELLISLER and Samuel L. Lynch have assumed the direction of Laura Leclair Philips' comedy-drama, *Our Ninon*. Laura Brush and Ed Morris have been engaged as the stars, and will be supported by a competent New York cast.

FANNY DAVENPORT in *La Tosca* is duplicating at the Columbia Theatre, Chicago, the big business done by her there last season. Miss Davenport will be seen at the new Harlem Opera House, Christmas week, and at the Star Theatre, New Year's week and the week following.

KLAW AND ERLANGER are in receipt of a highly complimentary letter from T. F. Kelly, manager of the National Theatre, Philadelphia, congratulating them on their last week's business with *The Great Metropolitan* at that house, which amounted to \$6,337, and expressing his pleasure in signing a renewal of their contract for Thanksgiving week at the National, next season.

The receipts of yesterday (Tuesday) afternoon's benefit for the Actors' Fund held at the Broadway Theatre were over \$3,000. This included \$100 for a box from Denman Thompson, \$50 for a box from Frank W. Sanger, Daniel Frohman and Edmund Stanton, devoted to the uses of the artists appearing, and \$20 for an upper box from Thomas R. McDonough. The latter box was donated to the Fund and resold.

The good inhabitants of Schenectady experienced a somewhat cruel disappointment recently. It appears that Edgar W. Nye and James Whitcomb Riley were billed to appear at the Centre Street Opera House, but at the last minute failed to appear. The theatre was full, and the money taken had to be refunded. The Sherlock sisters state they are still ignorant as to why Messrs. Nye and Riley thus violated their contract.

ENMA ALBANI, her husband, Ernest Gye, and Francesco Tamagno, the Italian tenor, all arrived from Europe last Monday. They will at once proceed to Chicago, where Madame Albani and Signor Tamagno are to open the present tour in *Faust*. The company is one of Henry E. Abbey's enterprises, and is booked for four weeks in Chicago, after which they will fill engagements in Mexico and California. Madame Albani will not appear in New York until the end of the season at the Metropolitan Opera House.

## BEST EDITED, CLEANEST, MOST RELIABLE.

Saratoga, N. Y., Eagle.

In answer to an inquiry of one of our managers as to which was the best theatrical paper published for the profession, I replied, "I have seen a number of nearly all the papers that publish theatrical news in New York, Boston, Chicago and Philadelphia for a good many years, and of them all give me the NEW YORK DRAMATIC MIRROR. It is the best edited, its columns are the cleanest, its news the most reliable and its corps of correspondents larger than any other newspaper published in this country."



## LONDON NEWS AND GOSSIP.

LONDON, Nov. 22, 1889.

We Londoners are accustomed to expect a good deal for our money, and it is not often that we complain of getting too much—but we certainly had too much Barnum to begin with. I am free to allow, however, that he has fairly astonished us—not by his circus, except on the score of quantity. As far as quality goes the home productions can smother it. But Nero simply lies over everything of the kind hitherto seen in this country and we are not likely to forget it. Now that The Greatest Show on Earth is in thorough working order it advertises itself in a marvelous way, and despite the enormous working expenses I would not be surprised if Barnum and Bailey made a big pile. This week they commenced a judicious reduction in prices. Big, popular shows in this country can never safely be run on anything better than a shilling basis. If you fix the unit of admission higher you are sure to get left. But the "equal owners" of the G. S. O. E. are not the people to throw money away.

Ever since he has been here, Barnum has had the highest of high old times. To begin with, he was most ingeniously banqueted at the Hotel Victoria by somebody for whom he has a very particular personal esteem, but whose name wild horses shall not drag from me—so it's no use their trying if such was their intention. Many real celebrities and more sham ones being secured for this function, the old gentleman thereby obtained a fine wind-off in the newspapers next morning. After dinner he dropped into anecdote with such success that all manner of invitations to the best private houses were at once showered upon him. On the following evening P. T. B. was invited to the Lord Mayor's banquet, which is a compliment not usually accorded to gentlemen avowedly engaged in the show business—though many of the fashionables and brilliants who have the entrée on such occasions can bang the drum and blow the pan pipes (in their own particular way) with any busker on the road. On the opening night at Olympia the Duke and Duchess of Teck shared Phineas' private box and caused the old man to beam with honest pride which was multiplied fifty fold, you bet, a few nights later—last Wednesday in point of fact—when the Prince and Princess of Wales, their son George, their daughters, and the Princess Louise and her husband came to the show. H. R. H. was very nice, as he always is at such times, and was good enough to present Barnum to the Princess. That lady is always gracious and tactful and was at once on hand with a pretty compliment which made the venerable showman's eyes glisten as he declared that she had made an old man very happy.

Another show—which, although on a far smaller scale, possesses, I doubt not, much interest for Americans—is one which was started last Saturday night at a new hall in Oxford Street, called the Gallery of Mystery. At this "our mutual friend," the Wizard Herat, so long connected with many of the United States, holds the position of Chief Mysteriarch, and in addition to his sleight-of-hand, his voluble ventriloquism and his other amusing and astounding feats, appears in a new sketch-illusion or illusive-sketch called It. Herat, Herat represents a wily, low-comedy American colonel, who drops into a haunted house in Berkeley Square, where he is much exercised by all sorts of strange visions, including a Large Ghostly Hand, which appears from time to time and seizes on various objects of interest—especially drinks. Also, the said house is infested by spirits, which become materialized from time to time and wreak vengeance on all and sundry. Sooth to say, the plot of It is a most uncanny and blood-curdling affair, and in the interests of the Chief Mysteriarch's tricks keeps cold water running down your back the balance of the time. Altogether, Herat's new Gallery has made a good start, and press and public are loud in its praise.

Among other items, more or less interesting to Mason readers, I may mention that C. J. Abud, whom I think you know, and his partner, Bushford, who is the husband of Marie Wilton's sister, Augusta, are now deep in various mighty schemes. One is an Association for the Automatic Supplying of Opera Glasses to Playgoers. Another is for the importation of certain American dramas, including Bronson Howard's *Shenandoah*, the San Francisco extravaganza, *Snowflakes*, *The Great Metropolis*, and *M'Lins*. In the last named piece they propose, also, to import your Miss Annie Pixley.

Moreover, I may state that there is considerable talk here to the effect that H. J. Leslie and Charles Harris will send to your side *en Mac Ciderella*, the pantomime which is being prepared by Richard Henry for Her Majesty's. Among those engaged are Misses Violet Cameron, Ella Chapman, Lila Clay, Laura Linden, and Irene Verona. Also Shiel Barry, who is quite Irish, you know. The harmless necessary music will be supplied by

Edward Solomon, some time of New York; Alfred Celler, the composer of *Dorothy*; Ivan Caryll, Leslie himself, and various other melody-makers.

The spectacular effects of *Cinderella*, for which Charles Harris is responsible, will, it is safe to predict, beat all previous records. Therefore, if the exportation of *Cinderella* to America should become an accomplished fact, there will, at least, be something to see for your dollars.

Augustus Harris, who is also doing great things for his Drury Lane pantomime, has this week been fighting a nice little newspaper quarrel with brother Charles, as to whether he or C. was the first to invent a certain Shakespearean Procession which has been announced for Her Majesty's. This little fraternal fight has, at least, resulted in one big advantage for both houses—need I say I allude to a mass of unpaid-for advertisement. Anyhow, Augustus may be well trusted to give an Old Drury pantomime that shall be worth all London's patronage.

Some time ago I gave you some notice of an interesting little book written by Davenport Adams and entitled "Byways in Bookland." As this book, I am glad to learn achieved much success in the States, lovers of crisp and interesting essays may like to know that the same writer has just issued a companion volume to the above. The new venture is called "Rambles in Bookland," and it is, if anything, even more interesting than its predecessor. Theatrical readers may be specially recommended to study the essays entitled "Charles his Friend," "Cupid in Comedy," "The Stage Handkerchief," "Shakespearean Opera" and "Poets at the Play," and I am sure that they will thank me for the hint. I may here mention that Davenport Adams has got up his capacious sleeve a comprehensive "Dictionary of the Drama" which it will be well to look out for.

You will perhaps hardly believe me, but it is a fact nevertheless that Grace Hawthorne has actually at last produced *Theodora*. This unexpected event took place at the Theatre Royal, Brighton, last Monday. When it is brought to London I hope to give you explicit details. Meanwhile the Princess' (which is now run by a syndicate) is in the throes of production of a new drama called *The Golden Crase*, the work of actor-author Brandon Thomas who was, if I remember rightly, at one time in your nation with *Rosina Vokes'* company.

Pink Dominoes, the blueness of which shocked so many at the Criterion some eleven years ago, is in rehearsal at the Comedy. Its chief female character will be represented by Alma Stanley, who is not unknown in America and who is now becoming quite a clever actress. I believe that many of poor Albery's most startling lines have been Bowdlerised for this occasion. Another case of Bowdlerising is, I am told, taking place with regard to the forthcoming adaptation of *La Tosca*, which is announced for production at the Garrick on the 28th, with Forbes Robertson and Mrs. Bernard Beere in the principal characters.

Next Saturday, the Lyric, which has been closed since the withdrawal of Doris (three weeks ago) will reopen with a comic opera entitled *The Red Hussar*. The libretto of this was some years ago penned by H. Pot Stephens, who performed the like office for Billee Taylor, and the music was also some years ago supplied by that Jewish Don Juan, Edward Solomon, a born melodist, if a little eccentric. Solomon you know some time ago ranged himself once more and entered into the bonds of matrimony with Kate Everleigh, who was popular in several American cities a few years back. *The Red Hussar* was, I am told, mortgaged for some considerable time, but this, of course, is between ourselves. Anyhow it is now to have its chance, and if all I hear be true, it will become popular with lyrical London.

Hardly had the death of the Gaiety burlesque actor, young George Stone cast a gloom on theatrical London before we received intelligence of the death of E. D. Ward. Ward, who you will remember, played a short season at Wallack's in *The Mousetrap*, etc., was but a year older than Stone—thirty-three in point of fact. He was a clever and versatile comedian and seemed to have a bright career before him. He leaves a widow who is now on the stage as Miss Effie Liston. I am glad to learn, however, that unlike too many actors he has left his widow provided for. The case of poor Stone's wife and child is alas! otherwise. In this case the too common expression totally unprovided for has to be used and this being so, subscriptions are being raised and a big benefit matinee will be given in Mrs. Stone's behalf at the Gaiety next Tuesday.

On Saturday next the Gaiety *Faust Up to Date* contingent, whose farewell ball I have mentioned elsewhere, will embark for your side. Poor Stone's place has had to be

filled suddenly by Charles Danby, who was with the Leslie-Parren company in *Monte Cristo*, Jr., and Miss Esmeralda. The chief comedian of the new Gaiety contingent is E. L. Lonnen, a grotesque, who will, I think, become popular among you. I am sorry to say Florence St. John still remains so seriously ill that she cannot embark with the company. If her health improves sufficiently she will follow a little later on. Meanwhile her place will be filled by Miss Grace Pedly, who is, I think, no stranger to Americans. What I am now wondering is whether E. J. Henley will be waiting at the port of debarkation to welcome Grace.

Of course the Savoy triumvirate have been busily engaged in playing their same old game of affected mystery with regard to the forthcoming Gilbert and Sullivan opera, and equally, of course, you citizens of the Great Republic already know quite as much about it as we do—if not more. Many weeks ago I hinted to you the main features, and whatever alterations have since been made these remain. I fancy that the adventures of the Venetian semi-Siamese twins herein detailed will be found as humorous as the music is tuneful. The title at present fixed on is *The Gondolier*, but this is, of course, subject to alteration. The present date of production is Nov. 30.

Wednesday was a busy night among the smart division. A large contingent turned up at the Royalty to witness the London production of Cecil Raleigh and Walter Slaughter's new musical extravaganza entitled *The New Corsican Brothers* under the direction of Augustus Harris, Henry Watkin and Arthur Roberts. The piece had enjoyed a preliminary canter of six nights' duration at Liverpool, presumably in order the better to prepare for the London ordeal. But a London audience is much more exigent than a Liverpool one, and anyhow the probationary period had not taught the management what to avoid. The result was unsatisfactory and the verdict at the finish unfavorable in the extreme. The audience were patient to the end, but then they gave tongue unmistakably.

Raleigh gave us such bright and witty dialogue, and such ingenious surprises in *The Great Pink Pearl*, that we all hoped for a good burlesque from him. It is idle to shirk the fact that we have failed to get one this time. The reason is probably to be found in the author having tried to do too much. Instead of being content to burlesque one story, he has mixed two, with the result that it is impossible to tell 't'other from which, or the meaning of either. Mr. Barnes of New York is story No. 2, and you can make nothing of the way in which it is told. Roberts, of course, doubles the New Corsican Brothers. Raleigh started out with a really funny idea when he made one of these brothers a Cockney linen-draper and the other a Corsican bandit, preserving, of course, the old business of mysterious sympathy; but when the Barnes business is rung in, and complicated with mock duels and impossible breach of promise, the result is too bewildering for earth.

This being thus, and evidences of the composer having had too much his own way being all too numerous, the good work which Raleigh had, here and there, put in, went for comparatively nothing. Roberts worked hard and made things lively while he was on the stage, till the end of the second act, when some foolish business, growing out of the Cockney being cast on the coast of Corsica, failed to amuse. Later on, Roberts' admirable fooling in burlesque imitations of various types of music hall artists, once more turned the tide in his favor; but the good effect ebbed away with the hopeless inconsequence of the last scene, which was apparently intended to burlesque the so-called "fight" between Jackson and Smith—and indeed excited much the same feeling of boredom. Slaughter's music is often pleasing, more often pretentious, and most often out of place—presuming always that it was written with a view to burlesque requirements. As the book is virtually written round Roberts there is nothing worth saying about the rest of the cast.

After the Royalty was over, many of us went on to the Hotel Metropole, having been invited there to "meet the Gaiety" as our cards put it. In other words, it was a grand ball and mammoth revel organized by way of farewell to that part of the Gaiety Burlesque company which will, almost as soon as this letter is mailed, take ship for your side there to present Sims and Pettitt's *Faust Up to Date*. It was a merry meeting, and Terpsichore (spurred on by appropriate food and drink, ruled lively the balance of the time). Among those present might have been observed the ever-vivacious Nellie Farren, the Lord Mayor (who hath been a good deal sat upon by his brother Hebrews for having cared to ride part of the way on the Saturday when he held his show), Colonel Nitrates North, Fred Leslie (hardly so lively as usual),

Letty Lind, Lord Randolph Churchill, Sylvia Gray, and the long-concealed Jennie McNulty and several Rothschilds (who helped to pay the exes.) and other notabilities—real or fancied. GAWAIN.

## GOSSIP OF THE TOWN.

J. K. EMMET played at Pittsburg, Pa., last week, to over \$12,000.

KATE BLANCHE has resigned from the Hans the Boatman company, and joined The Still Alarm.

HELD BY THE ENEMY drew large houses throughout Texas, and next week it will be in Memphis.

THE NEW OPERA HOUSE at Pomeroy, Ohio, will be dedicated to-morrow (Thursday) evening by Lizzie Evans.

THE SHANTY QUEEN company resumes its season at Proctor's Theatre in Hartford, Conn., on the 19th inst.

WILLIAM JEROME, formerly of Kate Castleton's Paper Doll company, has joined Harry Havelin's Fakir company.

THE scenery and costumes of *Lost in Africa* were sold in St. Louis last week by a constable and realized five dollars.

THE annual benefit of Lodge No. 22, B. P. O. E. will take place on the 13th inst. at the Grand Opera House, Brooklyn.

THE emigrant scene in *The Seven Ages* at the Standard Theatre has been enhanced by the addition of another quartette of dancers.

THE Struck Gas company closed its season in Shenandoah, Pa., on last Thursday night on account, it is reported, of Mrs. Ed. Tannehill's illness.

THOMAS A. WISE, of The Paymaster company, who has been ill with typhoid fever at the New York Hospital, is reported to be rapidly recovering.

FRANK M. STANLEY, of Charles Wyndham's company, was summoned from England especially to play the role which he assumes in *Wild Oats*, at Palmer's Theatre.

C. B. CLINE, manager of J. B. Polk in *A Silent Partner*, notifies managers that no contracts made for any time after Dec. 1 will be recognized unless signed personally by him.

HARRY L. HAMLIN, manager of the Grand Opera House, Chicago, is expected to arrive in this city to-day (Wednesday). W. W. Randall will represent his theatre in this city hereafter.

THREE prima donnas may be expected to arrive here from Europe the latter part of this week. They are Patti, Nordien and Albani, who are passengers on the new steamship *Tenonic*.

H. C. TERRINGTON, who was formerly with Falk, the photographer, and who is well and favorably known in the profession, has severed his connection with the latter, and signed a contract with Dana.

TO-MORROW (Thursday) afternoon the benefit tendered by W. J. Scanlan to Mrs. Parnell, the mother of the Irish patriot and statesman, will be given at the Star Theatre. Miles Aroon is the attraction.

LIZZIE EVANS' company, which has had a very successful season in the South and West, will be partially reorganized in Cincinnati next week. Elmer Grandin, Paul R. Everton and Celia Clay are to join it there.

HENRY J. CHANFRAU has completed his California tour, and will open his New England season at Birmingham, Conn., Dec. 12. His supporting company will be practically the same that he has had for the past two seasons, under the management of Bertram and Willard.

THE offer of H. C. Miner to give a benefit to liquidate any judgment that might be obtained against Mrs. Lester Wallack in the suit brought against her by Lawyer John D. Townsend, has been declined on the ground that Mrs. Wallack has settled the action out of court.

DOLORES MARBOURG, the author of the novel "I Will Ne'er Consent," made her professional debut in Buffalo with Frank Mayo in *Nordeck*, supporting that star for two seasons as leading juvenile. Her novel is spoken of as a strong emotional work tinged with studies of professional life.

GUS MOULTON, who was obliged to resign his position as business manager of the Verona Jarbeau Comedy company on account of partial paralysis of both limbs, is still confined to his bed at his home in Philadelphia. His entire recovery is looked upon as very encouraging by his physicians.

BUTCHERD, JR., will be given its first production in this city at Niblo's Garden on Jan. 13, when it will begin a run of five weeks. Arrangements are being made for next Summer's extravaganza at the Chicago Opera House. Percy Anderson of London being at work designing the costumes.

GEORGE BACKUS appeared at his home Columbus, Ohio, recently as Horace Bream, the American, in the Lyceum Theatre Sweet Lavender production, and was given a most flattering reception. His reappearance among the friends of his boyhood resulted in quite an ovation, and he was the recipient of flowers and presents galore.

GEORGE OSBORNE has resigned from Minnie Maddern's company to take a share in the management of the G. and Opera House, San Francisco. William Faversham will play the part of the Portuguese lover in *Featherbrain*. Mr. Faversham's role of Valentine will be taken by Frank Clayton. Business with the organization is reported very good.

AN imposter representing himself as the agent of the "Star Opera company," has been swindling hotel keepers and others in New England. In Nashua, N. H., after contracting a hotel bill of \$15 and several other debts he suddenly left for parts unknown. He is tall, dark, of gentlemanly address and wears a heavy moustache. He went by the name of Morgan in Nashua, while he called himself Merritt in other towns and doubtless has aliases without number.



## THE HANDGLASS.

As an enthusiastic young reporter out West, in writing up a reception which was given to a popular actress, got the geography of the house a little mixed and announced next morning that "the mansion was brilliantly illuminated from basement to cellar."

MADAME PATTI has been giving advice to a young American girl. "Take plenty of exercise; take it in the open air; take it alone and keep the mouth closed. This is all very well, says the Matinee Girl, but what will George do?"

A SINLESS CRIME is the title of a new society play by Paul Merritt. It is supposed that the plot hinges upon the sand-bagging, by a party of respectable citizens, of a young man who insisted on perpetrating jokes about a certain, justly celebrated Mr. McGinty.

SAYS a Southern editor-humorist: "Mrs. Langtry has secured her divorce. She now has some excuse for going on the stage."

ROLAND REED IN THE WOMAN HATER. "Let me tell you a secret about woman haters—There are none!"

STARRING TOURS of De Wolf Hopper and James Powers are impending.

SOME months ago, we noted in this column that the stuffed hide of Jumbo had been presented to Tufts College Museum in Boston. We remarked, at the time, that the skeleton had been given to the Metropolitan Museum in this city a short time previously, and added a note of warning to the effect that it would be a wise precaution for the G. and O. to refrain from donating any more of Jumbo until the public had had time to forget these two memorable presentations. We therefore notice, with feelings of pained surprise, an item in an exchange announcing that "Barnum is counting upon the skeleton and hide of Jumbo as one of his chief attractions in England."

A SHORT time after Tennyson's "Spring-time Ode" had been sprung upon the public, and just before the Ibsen cult had fastened its fangs upon the literary world, a Cleveland Journalist, who had blushed unseen for several long and oppressive Summers, adapted a verse of Louis Harrison's song, and the following gem was the result:

It was near it, very near it,  
The audience was leary, for it made them very weary;  
Or near it, jolly near it,  
They didn't guff the show, but they came near it.

Noting that this little pyrotechnical spasm seemed to have escaped the notice of our E. C's, we reprinted it a short time ago, and inadvertently credited it to a Cincinnati Newspaper man. Last week we received an impassioned letter from the Cleveland J. demanding the honors and repudiating all other claimants.

We have no desire to leave the world of letters any longer under a misapprehension on a subject of such vital importance as this. We must insist, therefore, on wresting the misplaced laurels, gently but firmly, from the Cincinnati scribe, and resting them upon the presumably massive brow of the Cleveland Laureate.

Indiana has its Riley and Staten Island its Nye, but Cleveland is still in the field.

In answer to an item in a New York paper, announcing that Dixey was singing a new song, a Boston paper impertinently exclaims: "We never knew he could sing!" Is it possible, that while in that bean-permeated city, with Adonis, the actor refrained from warbling his famous aria, "Oh, You!"

THE *Detroit Free Press* is authority for the statement that there are only five professional lion-tamers in this country, with over two hundred lions, lionesses and honets to be kept tame and in a peaceful state of mind.

The salary of a tamer is never less than \$50 per week, and some of them get more. It is a light and easy job, no regular hours and always brings free tickets with it.

There is a number of young men upon the stage to-day trying to live up to the requirements of a fur-lined overcoat on a painfully inadequate salary, who, we feel sure, would shine on this untrodden field.

A theatre which answered to the name of "Smoulder's" was burned to the ground the other night, in Pennsylvania, and the superstitious owner believes that by "any other name" it might have just smoked enough to inconvenience the insurance company, and then gone out, as the audiences sometimes did on the first nights of unsatisfactory plays.

HAYMAN and FROHMAN have arranged with Klaw and Erlanger to represent the new California Theatre and the Baldwin in San Francisco, and the new theatre in Portland, Oregon. Tacoma and Seattle will probably be added to the list.

## UNCLE BEN'S ALL RIGHT.

A report appeared in the unreliable *Herald* of Tuesday, stating that Uncle Ben Baker, of the Actors' Fund was taken to his home Monday afternoon very ill. The paragraph concluded with the information that at a late hour on that night it was said around town that Mr. Baker was dying, but inquiry at his home dispelled that unwelcome intelligence and showed that Mr. Baker was much better and quietly resting.

The facts of the case are these: Mr. Baker was taken with a congestive chill on Monday afternoon while working at his desk in the Actors' Fund rooms. He was not taken to his home, but was fully able to walk there without assistance. In fact, he told his associate, Mr. Gurney, who was going to the Academy of Music in the evening, to meet him between the acts at the Union Square Theatre. When Mr. Gurney failed to meet Uncle Ben according to the agreement, he told Mr. Kennington, a business attaché of Neil Burgess, that he feared the old gentleman was ill, as he had gone home somewhat indisposed. A *Herald* reporter must have overheard the conversation. Hence the exaggeration.

Everybody was delighted, therefore, to see Mr. Baker at his usual post on Tuesday morning. He says that his wife made him go to bed after he arrived at home on Monday, and would not hear of his keeping his appointment in the evening. When he was shown the paragraph in the *Herald* he said that it was not every man could walk to his office to read a newspaper the day after he was dying.

## KATHRYN KIDDER TO STAR.

Since her performance as Wanda in Mr. Mayo's production of *Nordeck*, which places her so prominently in the esteem of theatre-goers, Kathryn Kidder has studied both in this country and in Europe to develop her natural gifts, and now, armed with experience and a new play, considers herself equipped to enter the lists for the coveted prizes of stellar fame and fortune.

Miss Kidder has contracted with Nelson Wheatcroft for the production of a play, upon which the latter is now busily employed. The probability is that early in the new year it will have its initial production in Chicago, where Miss Kidder has a large following of admirers.

Then a tour of principal cities will be arranged for next season under the pilotage of a well known New York manager. Mr. Wheatcroft, whose experience qualifies him to judge of such matters, has great faith in the new star, and promises his best efforts on the character designed for her. The cast will be selected and the rehearsals directed by the author.

## NOTES AND QUERIES.

I am looking for information concerning the training school for actors. Please give me the address of the school.—HARLEY P. STARK, New Haven, Conn.

Apply to the American Academy of the Dramatic Arts, Lyceum Theatre Building, New York City.

We have organized here the "Wapakoneta Lyceum Club," to provide a course of lectures for our people this Winter. Can you furnish us something in that line or refer us to reliable parties who can?

Communicate with Major J. B. Pond, Everett House, New York City.

Who dramatized Mr. Barnes of New York?

J. M. Amesbury, Mass.

Will you kindly oblige me with a list of the theatrical managers for this season, and, if possible, the location of their companies.

W. S. ANDERSON, Pittsburgh, Pa.

The *Theatrical Register* for 1893-1894 was published in THE DRAMATIC MIRROR of August 24. This list, which was sup. demented in succeeding issues of the paper, includes the manager of each company. The location of theatrical companies is given in our Dates Ahead department.

1. Did Salmi Morse write a piece called *A Boodle Among the Petticoats*? 2. If so, where and when was it produced? H. W. K., New Haven, Conn.

1. Yes. 2. At the former Twenty-third Street Theatre, on May 21, 1893.

Kindly inform me, to decide a wager, on what date did Hazel Kirke reach his hundredth performance at the Madison Square Theatre, New York?

On May 11, 1890.

How long ago was it that Johann Strauss, the composer and musical conductor, came to America?

P. S., New York.

He made his first appearance in New York at the Academy, on July 8, 1872.

Was Uncle Tom's Cabin ever publicly performed as an opera? M. C., Harrisburg, Pa.

Caryl Florio had a musical version produced at Philadelphia six or seven years ago.

1. What was the maiden name of Mrs. Frank S. Chanfrau? 2. When did her first appearance on the stage take place? G. H. Oneonta, N. Y.

1. Henrietta Baker. Sept. 19, 1834, in *The Willow Copse*, at Philadelphia.

Is not *Three Wives to One Husband* an adaptation from the French? HENRY W. SEYMOUR, Brooklyn, N. Y.

Yes, it is adapted from *Trois Femmes pour un Mari*.

Where was Junius Brutus Booth born? 2. When did he first appear in America? 3. What was the year of his death? FRANK H. FULLER, St. Louis, Mo.

1. London, England. 2. On July 13, 1821, at Richmond, Va. 3. 1824.

1. Is there any bureau where I can get a graded list of theatrical companies and actors? 2. In what issue of THE DRAMATIC MIRROR was published the stage names and family names of the leading actors? 3. Is there a bureau of information where I can get the title of all the popular dramas and their authors, also the names under which they are printed? FRANK C. McILVAINE, Lincoln, Ill.

1. Apply to the Theatrical Bureau of the Actors' Fund of America, 145 Fifth Avenue, New York.

2. July 4, 1894. 3. Consult the files of THE DRAMATIC MIRROR.

## IN THE COURTS.

## WINDING UP BARTLEY CAMPBELL'S ESTATE.

A motion was argued before Chief Justice McAdam of the City Court, on Friday last, by Counselor J. Edward Weld, to compel Mr. Campbell, as receiver of the estate of the late Bartley Campbell, to file with the court an accounting of his trust.

Mr. Weld is the counsel for Emil A. July, a judgment creditor of the late Mr. Campbell, who has been long seeking to collect the amount of his claim. He urged that during the time that Mr. Palmer has acted as receiver of the estate he has collected over \$12,000 which have passed through his hands, and he considered that it was about time that the receiver should file some account of his trust. Mr. Judge A. J. Dittenhofer, the counsel for Receiver Palmer, informed the court that there was no objection on the part of the receiver to file an accounting, and if the court so directed he would do so at once. His chief object in delaying the matter was in the hope of having the action brought in the Supreme Court to recover a large sum of money under the lease of the Fourteenth Street Theatre, terminated so that he could render a complete and final accounting.

The judge decided that it would be better for Receiver Palmer to file his accounts within twenty days, and if any objections are made to them a referee will be required to pass upon the points raised.

## LEW DOKSTADER IN CONTEMPT.

Chief Justice McAdam, of the City Court, on Saturday last granted an order adjudging Lew Dokstader, the minstrel, in contempt of court for having neglected to obey the order which required him to appear last week and submit to an examination in supplementary proceedings. In July last Andrew Kopke recovered a judgment for \$461.94 against Mr. Dokstader, which he could not collect. Thereupon the minstrel manager was ordered to appear and testify as to whether he has sufficient property or funds with which to pay the judgment, and because of his failure to do this at the time appointed, he has been put in contempt and will be held in an explanation of why he did not put in an appearance.

## LETTERS TO THE EDITOR.

## KANSAS CITY DOCTRINAIRE.

KANSAS CITY, Nov. 29.

To the Editor of the *Dramatic Mirror*:  
SIR.—I regret that my note of the 21st ult. has opened the question of the duties of dramatic and musical criticism. It is still more unpleasant to be called "severe." I can only say that Mr. Hornblow's assertion of the influence of Mr. Hadson in the newspaper offices here is an aggravated case of misrepresentation. A detailed denial and explanation of his "facts" would add little to the case and would occupy more space in your able journal than it would be worth.

THE MIRROR quotes a sentence from my hastily written note and calls it *satire*. The sentence was: "We may be permitted to discuss what we want and what our communities want—which is the same thing." IF THE MIRROR had said that "permitted our discretion" was doubtful English, I would have submitted at once, but it passed over the English and with penetrating satire observed that a community in which criticism and the public taste are harmonious shows rare and blessed unity. The instructor and instructed do not always agree in Kansas City. On the other hand, the critic and the public are not so far apart that the public does not understand the critic's point of view. The theory of journalism here, at least in the office where I am employed, is that newspapers are published to be read by the great body of people. For instance, last night I attended a concert of chamber music with two gentlemen. One was an educated Dane and the other a Russian who is well born, well bred and a brilliant musician. The performers addressed themselves to the average taste of the audience and not to my two friends. Mr. John F. Rhodes played the ancient *Souvenir de Haydn*; Mr. Louis Blumengren gave some clatter variations on little aria. What should have been criticism? In the train, or rather highest sense of the word there was no chamber music at all except a quintette by Johan Svendsen. Most of it was what for a better name, I would call parlor music—the word *salon* being a bit beyond the standard. Yet the audience was pleased; the musicians had, either because they were not capable of another, or because they deliberately chose it, the exact point of view. Should the criticism have taken them to task? I fancy that a question illustrates the point. I think not. The criticism gave credit to the "mechanism" as my acquaintance, the Russian, called it and found enough feeling in some of the numbers to speak of that merit. Let me give another instance. While Mr. Hornblow was here Gilmore came along. Now, Gilmore is a settled institution. Who cares to go head down at his style? Everybody who cares to know has long ago learned that he plays for the people, and not for extremely exigent criticism. One would feel like assailing that other success, P. T. Barnum, for not reproducing a Roman circus with historical accuracy, as soon as like berating Mr. Gilmore for making money and pleasing a multitude of people in his own way. Campanini was with him. Everybody who cares to know also that Campanini winks at notes he used to hold by the hand. Why sing a doleful *adagio* about that? Play after play comes here upon which strained criticism would sit no better than pontifical robes on a monkey. In that we are situated about as other cities are. Do the New York papers frown, sneer and carp at the comic opera and other non-serious? Do they even let that field of entertainment severely alone? Certainly not. The people have it in the number before me I see that THE MIRROR on the whole, "superbly" finely rendered, "sumptuous" and "enjoyable" in speaking of Cleveland's Minstrels. I assume with some confidence, therefore, that THE MIRROR will understand me when I say that my estimate of newspaper criticism is this: it should range itself within conversation distance of popular taste, and its performance according to its success or failure in attaining the object for which it labors, and, if the aims are legitimate, to distribute praise and blame without fanciful malice or pretentious pedantry. I am an Eastern man and know a little of Eastern criticism and Eastern critics. Whatever they or THE MIRROR may feel that self-esteem requires them to say, I am a perfectly certain that they are guided by a rule so similar that no hair-splitting could make a difference. A journal published for a particular class or section of the community may take another standard. Newspapers cannot and still be read. What makes me, perhaps, more sure about this standard is the circumstance that most criticism of the learned and elaborate sort is purely individual judgment after it leaves the elementary principles of its learned and no more safe or connected with the ultimate truth than that which admits to its counsels the average taste of the community. When it is not individual judgment it is worse—the cant of a school or clique. Indeed, though this may be very rank Philistinism I have more faith in the resultant of a thoroughly mixed and diverse public opinion than in all the learning of the schools when applied to judging the right and wrong, the ugliness or beauty, the truth or falsehood, of a given event or art production. I have observed that the books which all the people read are the best books; that the plays which all the people like are the best plays; that the music which lives in the hearts of the people is the best music. The people have to be educated but they are not educated by what they cannot understand. The process has to be slow and it is better to be apparently commonplace than to be guided by shallow enthusiasts or pedants who do not know when they are themselves. A successful newspaper above all things has to be sensible, interesting to and interested in its readers. If there be one secret of newspaper success, there it is.

As a rule, a performance in a theatre is an event, a fact. To the reading public the important part of a notice is what the fact was. The fancy of a writer is of little consequence. Perhaps that sounds discreditable to the critic. But do you reflect upon that extensive knowledge, infinite tact and flexibility of style are required to interpret exactly that sort of fact? It is art and art so rare that the ordinary self-styled critic is an undeveloped barbarian in comparison. If a writer can measure a performance as a fact related to the principles of art, to the public taste and to common sense and can write of it vividly, picturesquely and expressively, he is a great newspaper man, whether or not he is a great critic. Unless I utterly mistake the program of the

ago, newspapers are more or less consciously striving for that scientific basis. In a real newspaper nothing is so destitute of excuse as a perversion of facts or incapacity to grasp them. Newspapers and the public go on through the decades. Critics come and go. The critic is a factor only as he represents something of service to the newspaper and the public. If he is too insistent on his petty individuality to consent to occupy that position he should hire a typewriter or patronize a job printer. He has no right to expect space in a newspaper or a salary. I am not sure that I have explained anything. At any rate I shall not try again. My primary object was to remove an impression that Manager Hudson controlled the opinions of any newspaper in Kansas City. Pursuing that object I close the whole matter, as far as I am concerned, by saying that your interview with Mr. Hornblow gave a picture of dramatic criticism here totally wrong in spirit and incorrect in essential details. Very truly, J. A. GRAHAM.

## MR. HARTMANN'S BOUCICAULT CRITICISM REVIEW.

NEW YORK, Nov. 30, 1894.

To the Editor of the *Dramatic Mirror*:  
SIR.—A careful observer of literature is used to the meteor-like appearance of Mr. C. Sadakichi Hartmann's special articles, which generally have a foreign flavor equal to his name. He now and then appears on the surface in the columns of some newspapers, weekly or magazine, sparkles out a few bold sentences, mentions a few foreign names with which nobody in America is acquainted, and immediately afterwards drops out of sight and is heard of no more.

This time I refer to Mr. Sadakichi Hartmann's keen attack against Mr. Dion Boucicault's ideas on naturalism. Though we admire Mr. Sadakichi Hartmann's boldness, we cannot help denouncing the audacity for an unknown journalist to attack a man of such high standing and extended experience as the author of *Rip Van Winkle*. The more as Mr. Sadakichi Hartmann has proved nothing to the contrary and only wilfully played with sentences which Mr. Dion Boucicault seems to have written after long consideration and sagacity which has established his reputation as an authority on all theatrical matters.

Mr. Sadakichi Hartmann possesses, probably, intelligence enough to give in that there is no necessity to visit the native land of anybody in order to be able to judge his merits, because we have no reason to believe that Mr. Sadakichi Hartmann has visited all the different countries of Echo-gery, Cosca, and Ostrowsky, and become familiar with their customs and manners.

His answer simply shows that he does not agree with Mr. Boucicault's opinion, on account of his ardent admiration of Zola and all things of an ardent appearance. We do not see that Mr. Boucicault has treated them in any way but respectfully; he has simply criticised him severely, and undoubtedly with more courtesy than it is the habit of Mr. Sadakichi Hartmann.

My knowledge of Zola's novels as well of Ibsen's dramas enable me to presume that their dialogues have more relation to "club-windings and street-corner conversation" than to the ideal beauties of a Shakespeare or a Tennyson; besides Mr. Dion Boucicault has only expressed what the leaders of naturalism have affirmed in all their disputes with the opponent school, and if Mr. Sadakichi Hartmann had read a certain book on naturalism more carefully he would have noticed the number of expressions in favor of Mr. Boucicault's statements. This vague assertion that naturalism and idealism are the same seems to me rather "ridiculous" as writers of greater reputation would not have found it necessary to discuss this subject so extensively. His explanation of the writers of the natural school is simply one of the picturesque phrases which, after perusing, leave the reader as wise as before.

His comparison between Zola's *Le roman expérimental* and the dramas of Eschylus might be endorsed by young writers like Edgar Saltus and his school, but we who are in our views "even more limited than the Frenchman" must come to the conclusion that Mr. Sadakichi Hartmann has not yet arrived at the point of maturity, necessary for a proper and impartial judgment. A. G.

## THE TORONTO ACADEMY OF MUSIC.

TORONTO, Nov. 29, 1894.

To the Editor of the *Dramatic Mirror*:  
SIR.—I take the liberty of writing you in regard to numerous reports which have been spread abroad by unscrupulous parties, about the new Academy of Music, Toronto, Canada.

I was not aware that parties were circulating false reports about my house until a gentleman, who is connected with one of the greatest New York successes, called at my office to-day, introducing himself as Mr. — (name will be given on application to the writer), to see what kind of a house the Academy was.

I was rather surprised when he informed me that certain parties were saying that the new Academy of Music was "a third-class barn," and was built out of an "old school-house," and that the house was not expected to live more than a week, on account of no financial standing behind it; but I can assure you that when I took him and showed him the house, he not only opened his eyes at the appearance of the building, but informed me that it was one of the best houses in Canada to-day. He said if any one doubted the statement I could refer them to him.

I think, dear Mr. Editor, that considering I have some of the best companies booked at the Academy of Music, it is a guarantee that my house is of excellence.

For the benefit of the theatrical profession at large and even my enemies, I take the liberty of referring you or them to Ramsey Morris, manager *Booties' Baby*; Professor Hermann and Max L. Clayton, manager *Transatlantic Vandervilles*; Henry Lee in *The Suspect*; Charles H. Hicks, manager *Martinez*; manager *Marie Warrick* and *Twelfth Night*; Julian Magnus and Mr. Franks, manager *Toronto Opera House*.

I think that the list of names is a sufficient guarantee that what unscrupulous parties have said against my house is false.

Now, Mr. Editor, let me say in conclusion that I guarantee my house is patronized by the *élite* of Toronto, and the financial standing of the house is A. 1, and if any manager can prove that what I say is not right, a visit to this house will convince the theatrical profession that it is the leading house in Toronto, heated by steam and lighted throughout by incandescent light, as well as embracing all the latest improvements.

Allow me also to refer you or my enemies to the following Toronto newspapers: *Mail, Globe, Empire, World and News*.

Thanking you for the valuable space, believe me, Yours very truly,

PERCIVAL T. GREENE, Manager.

## ANOTHER STATEMENT.

NEW YORK, Nov. 30, 1894.

To the Editor of the *Dramatic Mirror*:  
SIR.—In reply to Patrick's mother's letter, I would say that it was fully understood by all the members of the Ninon company that she assumed all responsibility. I believe that she told me before starting out that Mr. Shutz was a more figure-head and she was the real manager and would never go out without two weeks' salary in her pocket. If she carried it we never saw it; it was utilized to pay Patrick's and her own board at the Continental. I feel that my fellow artists, as well as myself, have been victimized by Mrs. Patrick's misrepresentations. I have neither exaggerated nor distorted the facts of Patrick's dire failure. She seemed to be as big a crank as her mother, and positively refused to take any of the curtain calls, much to the detriment of Mrs. Phillips' play and her own business. I had given four weeks of my time to rehearsing, and played two weeks and two nights for the twenty dollars added to it.

By kindly publishing this correction in your valuable paper you will greatly oblige.

Yours truly, R. D. BRYAN.

## TRUTH A MINOR CONSIDERATION.

Boston Post.

THE DRAMATIC MIRROR administrators to the New York *Herald* a well-deserved reproof for printing the absurd and most unjust story of a disagreement between Mr. Booth and Madam Blodgett's agent taking even the simplest means to ascertain its truth. It makes the point that the reputation of these artists should have counted against accepting anything so incredible. But the first principle of the new idea of "journalism" is veracity at any cost. More truth is a minor consideration.



## THE ACTRESSES' CORNER.

## THE HOUSE.

The house has more to do with the play than the average audience knows.

The sight of a handkerchief applied to sympathetic eyes will inspire us to added pathos—a burst of applause will key us up to a climax in G, and a cold, fishy, "what-is-she-doing-any-how" stare from a box will make us wish ourselves buried long before we ever threw our whole soul into that last speech.

Boxes are abominations to the people on the stage. One can hardly avoid noting the people who occupy them and one's acting is more or less at their mercy.

The box-party, for instance, consisting of chaperones, three girls, three bouquets, two men and a box of candy.

The chaperone glares with stony disapproval upon the play.

One of the girls, the youngest, leans forward, her hands clasped at arms' length over the edge of the box, her pretty face and white throat full in the foot-light glare.

She makes a picture that is bound to catch your eye every time you turn that way.

She watches the play in absorbed breathlessness, gasping always at the leading man's lines, and clapping at his pauses.

Remarks from her companions are resented by a petulant movement of her pretty head. She is quite unconscious of the attention she attracts; but you wish she would sit back, because her bright eyes and interested face do not, after all, belong in the place.

The other girls eat candy and talk to the men.

You say to the leading man: "Eugene, I can never be yours!" and you hear one of the girls crush a glass.

Eugene replies that he will join the army and become a riddled corpse, and you hear the other girl ask for a gun-drop.

Across the way is another box party. One girl and two men. She is a professional—no one in the company knows who, but she is. She sits well in the light and posed for toleration of attention from the audience, her escorts and the people on the stage.

She has rather a *Mais* critical air. She takes "by-play" and is indifferent to "points." She knows that the latter are all trick and she explains as much to one of the men who, in an amateur way, joins in a "round."

During your real "impassioned" lines she tips her head back—her eyes still on you—and calls the attention of the man behind her to your technique and method, whereas your "emotion" becomes putty-like and queer.

The men are full of devotion, to which she seems accustomed and indifferent. When she wants her fan she just says in a low, bored tone, "fan," and both men promptly fall over each other trying to get it.

The low, bored tone reaches you while you wait for the Count d'Intrigue to tell you whether he will spare your child, and as you receive his assurance that the infant shall be torn limb from limb, you wonder which of the men got there first, and forget to tell the Count that he will have to step over your dead body to accomplish his full design.

Sometimes there is just one girl and a man—"a two," as Bob calls them.

The man has bought the box, that he may see the girl for an hour or so "without a mob around."

One can't take a girl to drive in the evening. Supper in a private room ruins the simplicity of the girl, or the waiter, or the cabman, or the one put enemy who is sure to be on hand. One must see the girl. What shall one do? Box at the theatre, of course.

Such a party puts itself discreetly in evidence at the front of the box between the acts, but directly the curtain rises it withdraws—and from the dusky depths of the box comes a warm draught of silence. You think of—oh, well! never mind—the 15th of last May—wasn't it? How time flies!

Then, very often the girl sits well in front all the time.

She exhibits that capricious indifference a man's enthusiastic efforts to secure our society often induce.

She is too aware, apparently, that you are of the sunny shadow that hovers about her chair, trying to get from her the coveted scraps of attention for which he bought the box.

What a guess a man is, you reflect, while you tell your stage lover, to music and in your best low-voice tone, that all you want in the world is just to sit and look up to him and adore him as a young angel.

Now and then a good-natured, prosperous, country-looking young woman sits in the front of the box. She is so healthy and good-natured that her face even in repose is saturated with a smiling expression.

You make up your mind it's a vacant grin, and you wonder if she wants to insult you.

Presently, just as your irritation has become unbearable, she begins to act—not your part alone, but all of them. Her lips follow the words, she looks and laughs and pouts when you tell the crowd within that you de-

spise his filthy lure, and she tosses her head till all the tangles on her dress dingle, when the coubrette refuses to be kissed.

She makes dignified gestures to match the first old man, and she nearly swells out of the box with pride when the leading man says he will die for his country, no matter if it kills him.

Now and then the play gets a little deep for her, whereas she relaxes into the "grin." You feel that if she is not removed from the box you will begin to emit, right in the midst of Claudine's lines, that long, wierd wail which marks a sudden departure of mental control—and development of insanity.

Not only do box people intrude themselves distressingly upon your conscience; at any moment you are likely to catch a face uplifted in the first or second row, and ghastly with an expression so at variance with that which your lines should have produced that you want to stop and give the dumbfounded auditor a chance to try it again.

Often the look may be one of shocked disapproval—and you want to explain then and there that your remarks are due to the author's evil-minded idiocy, not your own.

Then there is the old gentleman who is hard of hearing—and at whom you find yourself shouting in a conscientious endeavor to give him his money's worth.

Back in the house somewhere is the soft-hearted man who, having shed tears while you told your long-lost and lately recovered husband that you are real glad to see him again, blows his nose fiercely and resonantly just as the long-lost begins to tell you how for six long weary ship-wrecked years he lived on hope and stewed cabin boy.

Of course the house laughs, and you wonder if, not being able yourself to laugh, you are going to burst a blood vessel.

There is another fend somewhere in the house who wants every one to know when he likes anything. He usually shouts "Good!" and claps massive, echoing, spaced claps which keep their individuality even if the whole house follows.

He doesn't care a bit whether the house follows or not. He claps all by himself, and likes it better than the people on the stage do, when the audience all turn and look at him.

Sometimes when he has been drinking he gets a little wild and starts to clap at every period and every pause, whether it's a "point" or not.

This almost creates a panic on the stage. While hasty word is being sent in front to have the man put out, you dash through your colloquy hardly daring to take breath for fear of those claps. Result: the first chance the man gets to applaud is when the villain strides on saying, "Ha! ha! I have thee in my power," whereas the man breaks into thunders of enthusiastic approval, to your consternation and the delight of the fickle house.

Need I refer to the sigh which escapes some overwrought school-girl, just as the lips of the juvenile lead settle gently but firmly upon those of the girl whom the exigencies of the play require him to leave behind him, to the blood-curdling ripple of laughter that splashes upon the stage from the audience, and dampens the spirits of the two wretched players?

Shall I speak of the gallery boy who shouts, "Ah, there!" when mad Ophelia stares at her brother, and who howls with delight when she says, "There's a daisy!"

If you have ever played Ophelia you want me to stop right at that! POLLY.

## THE AMATEUR STAGE.

## LACK OF AMATEUR LEADING LADIES.

If Madame, the indubitably dramatic, advises her fair customer that a certain shade of goods does not become her personal appearance, her ladyship believes her. But if the stage manager of an amateur dramatic club tells that some fair dame—if chosen to fill that role—is an amateur actress—that the shade of her theatrical talent are not in harmony with character of a particular order, certainly causing undue stress upon her voice, and quickly inducing her to believe that she comprehends her dramatic ability better than she does.

I play the amateur stage manager. Indeed, his lot is not a happy one. The trials and tribulations he endures are sufficient to drive a man to despair. Unfortunately it must be confessed that most amateur managers are for the most part "leading ladies," while in truth not a handful of them are qualified to assume such a position. In many of the amateur performances that I have witnessed this was the truth of the statement was clearly apparent. That they lack competent leading women the audience does not deny. Of course there are any number of exceptions—and in some cases really come—but very few of them demonstrate any real understanding of the subject.

Of the Brooklyn amateur, I think, Mrs. Nellie Yale holds the record. She is a remarkably handsome woman, possessing a sweet voice, a charming stage presence, while her abilities are versatile and her manner refined and fascinating. But we have Mrs. Ada Woodard, of the Amateur. She has many qualifications that bring commendable results upon her work, but the absence of a good stage manager is lacking. Consequently we see that clever little amateur, Miss Woodard, occupying the lady position of leading lady, but she is by no means equal to the requirements of such characters. In comedy parlance she has no part on the amateur stage. Mrs. G. Greene has many good attributes on an actress that place her in demand for leading ladies, but I much prefer her in light comedy. Grace Clark, "Alice" Stewart, Ada Arnold, Little Ruby and Nellie Davis can be considered leading ladies among the amateurs, but they are not adapted to emotional characters.

The Metropolitan amateurs have long been cognizant of the fact that they are not over-blessed with an abundance of leading ladies who take to them for the leading roles. And this fact is taken by many on the scene for the compensative lack of interest displayed by the New York amateurs.

Recently many women in speaking of amateur clubs have been charging praise of Miss Alice

de Wolfe and declaring her to be the foremost amateur actress.

I fear Miss de Wolfe's ability has been greatly over-estimated. As an actress she is not an inch in advance of such clever amateurs as Elita Proctor Ota, Laura Sedgwick Collins or Nellie Yale Nelson. Miss Ota at least has on more than one occasion demonstrated her superiority over Miss de Wolfe. She is an artist who never slight her work, and every character she portrays shows evidence of undoubted genius. Aside from a fine musical voice and a handsome physique, she is blessed with a charm of originality. And this also may be said of Miss Collins and Mrs. Nelson.

I think if the amateur stage managers would exercise a little more discretion in selecting their dramatic performers their performances would be greatly enhanced. But I am afraid not a few of them allow friendship to run away with their good judgment, and thus we often behold amateurs portraying characters that suit their dramatic talent about as well as a fantastic costume of an emerald has suits the dusky complexion of a negro.

HAY REEN.

## NOTES.

The Amateur Opera Association will render the French opera, *Petruzzina*, at the Brooklyn Academy, Dec. 22.

Mrs. Wilbur Bloodgood, one of New York's clever amateurs, contemplates a trip to Europe shortly, and it is possible that she will be missed from the amateur stage this winter.

The Amateur Comedy Club will hold their first performance of this season, Dec. 22, at the Berkeley Lyceum. Byron's *Our Boys* will be produced.

The Gilberts will present *The Wife's Peril* at the Brooklyn Academy of Music, Dec. 22. Alice Shepard and Harry Stokum will appear in the leading roles.

The Melpomene are actively engaged rehearsing *The Banker's Daughter*, which they will produce at the Criterion, Dec. 22.

Our Bachelors is the next play to be produced by the Amaranths at the Academy of Music, Dec. 22. Percy Williams and Albert Massey will appear in the title roles.

*Pygmalion* and *Galatea* is to be performed at the Criterion Theatre, Brooklyn, Dec. 22, by a company of prominent local amateurs. Miss Grace Clark will be the *Galatea* and Harry Stokum *Pygmalion*.

*Love's Sacrifice* will be interpreted by a good cast of amateurs at the Brooklyn Athenaeum, Dec. 22.

The Elizabeth Dramatic Club will present Robertson's comedy, *School*, at the Temple Opera House, that city, next week.

## MATTERS OF FACT.

Knudson and Gouge, managers of the Criterion Theatre, Brooklyn, have open time in January-February, March and April for first-class attractions. Opera, farce comedies and minstrel productions. The scale of prices is \$5, 12 and 25 cents. It is claimed that good companies at these prices can play to \$5,000 a week. Monroe and Rice just closed at this house to the largest business ever played in Brooklyn.

George Wetherapoon, who is directing the Australian tours of Little Lord Fauntleroy and Robert McWade, may be addressed at the Princess Theatre, Melbourne, Australia.

Charles A. Siglow, the leading comedian with the Carleton Opera company, is reported to have made a great hit as *four* with that organization.

Howard and Lilian's Theatre, at One Hundred and Forty-eighth Street, near Third Avenue, New York, will be opened Dec. 22. Only good attractions will be played.

Kitty Marcellina, mezzo-soprano, is at liberty, and may be engaged for opera, drama or comedy.

The New Grand Opera House, at Dubuque, Ia., opening Dec. 22, will be opened on or before Sept. 2, 1900. The house is a ground-floor theatre, seating 1,200.

Robert Paton Gibbs is receiving very favorable commendation for his impersonation of Jean de Launcie in *Hands Across the Sea*.

The Ledger Job Printing Office, Philadelphia, will give \$500 in cash prizes for an original design of a show-bill for the World's Fair in 1901.

The Panopticon Opera House, Lima, Ohio, has choice open time in December, January and February.

Leading people are wanted for the Bennett-Musick company.

The Palace, a new hotel in Richmond, Va., is said to be luxuriously fitted up, and professional patronage is invited.

H. R. Jacobs' main booking office, No. 22 West Thirtieth Street, books only high-class attractions at standard prices, and he is now booking at the office mentioned for 1901.

P. Harris is gaining a foremost position as a successful popular price manager. In the managerial world he is now a solid member of that guild. Mr. Harris' latest move is to include his houses in St. Paul and Minneapolis in his chain of popular price theatres, thus making one contract cover six theatres. These are in Washington, Pittsburgh, Cincinnati, Louisville, St. Paul and Minneapolis. Mr. Harris is now ready to book the same standard of attractions for these six houses that he has heretofore played in the cities mentioned for 1901. Popular prices will be given at all of these houses, and only the regular audience will be given. St. Paul and Minneapolis being only four miles distant present advantages to managers booking these important theatrical cities with Mr. Harris.

## NEW YORK THEATRES.

## UNION SQUARE THEATRE.

Under the Management of I. M. Hill.

Personnel Attractions.

NEIL BURGER.

NEIL BURGER.

THE COUNTY FAIR.

THE COUNTY FAIR.

Second Season in New York.

Evenings, 8:15. Matinees—Sundays, 2.

## BROADWAY THEATRE.

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## CORRESPONDENCE.

## BOSTON.

Notwithstanding the unfavorable weather of a good part of Thanksgiving, the theatres were crowded, standing room not being available. Even the fire in the immediate neighborhood of the more prominent houses had no perceptible effect upon the size of the audiences at the Thanksgiving matinees.

W. H. Crane is still at the Hollis Street, where he has made a great success with The Senator. His engagement ends at the close of the week, however, much to the regret of those who have not had an opportunity to see him.

The Emma Juch Grand English Opera co. opened at the Boston Theatre 2 in Mignon. The bill for the rest of the week includes Maritana, Carmen, Postilion, Longimieu, Der Freischutz, Faust (Saturday matinee) and Il Trovatore.

Hands Across the Sea entered upon its fourth month at the Museum 2. It is difficult to account for the wonderful success of this piece, good though it is. Better ones have been wrecked in a thirty days' run.

A Parlor Match at the Park. The Oolah at the Globe. At the Tremont still Annie Pixley, but in a new role. 22 Second Floor was shelved 30, and this week the star appears in her old attraction, M'iss.

James A. Herne and wife are doing a splendid business at the Grand Opera House with Drifting Apart.

At the Howard Athenaeum Oliver Doud Byron. ITEMS: It has been decided by the Museum management to run Hands Across the Sea through the holidays, and perhaps longer. Among the attractions booked at the Globe are Haverly-Cleveland's Minstrels, who come for a week 30; the Hansons in Fantasia 21; Old Jess Protry 30; Later, The Great Metropolis Victor's Vokes, and W. J. Scanlan. C. S. Abbe, of the Museum stock co., is not only a good actor, but an excellent artist. He has lately made a series of water color sketches of Jefferson, as Bob Acres, and also several full lengths of Warren from memory. A new entrance has just been made to the Tremont Theatre, leading from Tremont Street to the balconies and family circle, with a separate ticket office to that part of the house. The Kendalls come to the Hollis Street 9 for a few weeks' stay. They will open in A Scrap of Paper. During their engagement they will also produce The Iron Master, Impulse, The Weather Sex, and A White Lie. Charles Stevenson comes to the Park next week with Bootles' Baby. The next two weeks at the Park will be filled with Our Flat and Bluebeard. No man connected with the Boston theatres has more friends and acquaintances than Harry McClenen, the business manager of the Boston. The fortieth anniversary of his marriage on Friday night last was made the occasion for the display of the hearty good feeling of the profession, the press of the city (for Harry served his time as a newspaper man) and his friends generally. The venerable actors James E. Murdoch and Joseph Proctor were present, the former having written the play, and the latter read a poem written for the occasion by B. P. Shillaber ("Mrs. Partington").

## PHILADELPHIA.

Thanksgiving week, a though to the manager one of the most important of the season, requires but little notice or mention from a correspondent as the bookings comprise only well known and tried attractions. A tour of the theatres, however, upon the afternoon of Thanksgiving day, discovered that the average business did not equal that of former years, for while the upper portion of all the houses were crowded many of the higher priced seats were empty. It was a good week, however, and everybody is happy.

Of the leading theatres the best business was secured by Nixon and Zimmerman's Broad Street house, the attraction at which was Hanlon's Fantasia. This play has been for three years past the Thanksgiving week attraction at the Chestnut Street Opera House, where it has always played to big business. Therefore it afforded a good test of the merits of the new house, and the result was more than satisfactory. Signor Salvini week 2 will appear in Samson, Othello and The Gladiator. On alternate nights Alexander Salvini will appear in Partners.

At the Chestnut Street Opera House, R. H. Sothorn appeared in Lord Chumley to crowded houses. He remains another week at the Chestnut Street. He has been playing to big business on his second and last week at the Walnut Street Theatre. Kate Castleton in A Paper Doll week 2.

The Brigand's second week at the Chestnut Street Theatre was a pecuniary success. It remains for this week.

At the Park Theatre, Said Pasha, played to excellent houses and continues this week. The Mestayer-Vaughn co. was seen at the Arch Street Theatre in The Tourists in a Pullman Car. Large audiences. The Jefferson-Florence co. in The Rivals week 2.

Hands Across the Sea was seen to great advantage upon the large stage of the Grand Opera House. It played to good business. The Spectator week 2. At the National Theatre, The Great Metropolis played to overflowing houses. On the opening night the house was decorated and souvenirs were distributed marking the one hundredth consecutive performance of the play. A Tin Soldier week 2.

A revival of Pique, rendered especially meritorious by the excellence of the cast was the event of the week at Forepaugh's Theatre. Business was very good. The Boy Detective week 2.

At the Academy of Music, Mme Janaschek appeared in repertoire to good business, and remains this week.

The Irwin Brothers' Specialty co. played to good business at the Central Theatre. H. W. Williams co. week 2.

Austin's Australian Novelty co. proved a good drawing attraction at the Standard Theatre; 40 and The Danites week 2.

Walter S. Sanford in Under the Lash played to satisfactory business at the Lyceum Theatre. A Bunch of Keys week 2.

Kellar continued to draw well at the Continental Theatre. He remains this week. Daniel A. Kelly, in After Seven Years, played to good business at the Kensington Theatre. Cushman and Thomas' Minstrels week 2.

At Carncross Opera House record of success remained unbroken.

ITEM: Mr. C. A. Bradenburg, proprietor of the Dime Museum here, is about to erect a large theatre in the far Northeastern portion of this city.

## CINCINNATI.

Nat Goodwin in A Gold Mine, at the Grand during week ending Nov. 30 duplicated the success which has attended his local engagements during the past four seasons. The attendance was in fact so large on the opening night that Treasurer Lew Wiswell dusted off and displayed the S. R. O. placard shortly after eight o'clock, and not fewer than 200 ladies came to the theatre.

Mr. Goodwin's role of Silas Wescott, afforded him ample opportunity, and his support at the hands of Isabel Coe, Paul Arthur and Robert G. Wilson was more than satisfactory. Mae Durfee of this city in the part of Una Foxwood appeared to decided advantage. The piece was very handsomely staged. Sweet Lavender week 2; The Wife week 3.

At Heuck's The Corsair proved a most effective card during the week ending Nov. 30. Gertrude Hoyt in the part of Medora proved herself a vocalist of marked ability, and with Martha Porteous, C. J. Hagan, Amelia Glover, Charles Udell and Joseph Frankau, carried off the artistic honors of the week. Midnight Bell week 2; Herrmann week 3.

The Stowaway, with Frank Stayton as the hero, Tom Ingles, played to a succession of crowded houses at Harlan's during the week ending Nov. 30. The cast was an exceptionally strong one, and included Frank Loe and his clever wife, Marion Elmore, Grace Thorne and Harry Booker. The yacht scene in the fourth act nightly captured the audience, and the safe burglary aroused the more excitable element among the gallery contingent. Joseph Murphy in Kerry Gow and The Donagh week 2. The Fairies' Well week 3.

Hartley Campbell's My Partner was presented during the week ending Nov. 30, at Harris', with excellent results financially; Daniel Boone week 2; Beacon Lights week 3.

The past week at the People's, with Riley and Woods' Specialty co. as the attraction, proved the banner week of the season at this popular resort.

Bellini's Juggling, Florence Miller's vocalism and Bessie Gilbert's concert solo were nightly enjoyed, while the brass band of the Boston Brothers scored a decided hit. The Night Owls week 2. Harry Kernell's Specialty co. week 3.

ITEMS: Rather than trust to the outcome of a jury trial in each case of Sunday theatrical performance, Judge Ermon of the Police Court has concluded hereafter to fine the offending manager ten dollars and costs in each case, while the artists participating are dismissed on payment of the costs. This procedure practically lets down the bars for Sunday theatricals, as the local managers are entirely willing to disburse the dollars for each Sunday performance. C. W. Grant, the advertising agent for Heuck's Opera House, has been engaged to do the advance work for the Sam Devere Specialty co. next season. The German Theatre has fallen into line and will give Sunday performances hereafter.

Manager Heuckman of the latter house contributed ten dollars to the coffers of the Police Court, as did also George Heuck of the People's, James Pennessy of Heuck's and Manager John H. Havlin, each charged with violation of the Sunday amusement law. Matinees were given at all the local theatres 20. Nat Goodwin's manager, John E. Warner, the duke of the Grand last week to a minimum. Frank McKee's estimable wife, Isabel Coe, renders Nat Goodwin invaluable support in the role of Mrs. Meredith. E. S. Tarr who, in his capacity as stage manager of the Evangelical co. provided the trouble that precipitated the rupture between Nat Goodwin and E. E. Rice years ago, was in the cast of The Corsair at Heuck's, playing a minor character last week. To those of THE DRAMATIC MIRROR readers unfamiliar with the matter, it is well to say that Mr. Rice sided with Mr. Tarr, and that Nat Goodwin stepped down and out, a proceeding which, in view of the outcome, afforded the comedian intense satisfaction.

## CLEVELAND.

At the Opera House, Effie Ellsler, appeared week closing Nov. 30 to fair business. Miss Ellsler made her entrance in Merza, better known as Judge Not, and finished her engagement with her new play, The Governor. The local critics were quite enthusiastic over Miss Ellsler's impersonation in the latter play. They compared it to her work in Hazel Kirke. One of the rising young men of the stage, is Orrin Johnson of Miss Ellsler's co. His work is artistic, and in saying so I do not speak in the stereotyped way. Mr. Johnson is bound to succeed. Uncle John Ellsler made his re-appearance on Cleveland stage, which was met with so many of his triumphs in the part of a tramp. It is a small part the old gentleman has but he "polishes it" as he used to say to young beginners. Jim the Penman week 2.

Joseph Haworth in Paul Kruver has drawn largely at the Lyceum. Mr. Haworth was presented by his admirers with a handsome floral offering in the shape of a star 27. His mother and two sisters occupied a box. Aronson's Casino co. in Noddy and Erminie week 2.

H. R. Jacobs' Cleveland Theatre was crowded all week to see Corinne in Arcadia which is quite a different and better burlesque than ever before. The little star was welcomed with vociferous rounds of applause. This week, Corinne remains and will be seen in Monte Cristo, Jr.

The Star Theatre is presenting some first-class attractions this season, in the vaudeville line; the theatre having out the standing room sign all week with Gus Hill's World of Novelties. The performance is first-class throughout.

Lotta Delman's Female Minstrels have done an excellent business at the new Academy of Music. The performance is fair of its kind.

ITEMS: Your correspondent has resigned the managing editorship of the Tribune but will still be in the ranks of Cleveland journalists. There is talk of re-opening the Grand Central Theatre. The Lyceum Theatre is presenting a fine list of attractions this season.

## PITTSBURG.

Business at the various houses averaged good during the week which was brought to a close Nov. 30. Salvini at the Grand played Monday Wednesday and Friday evenings and Saturday matinee, appearing in Samson, Othello and The Gladiator. On the "off" nights the younger Salvini and the Salvini co. appeared in Robert Buchanan's Part 2.

At the Bijou J. K. Emmet presented Uncle Joe during the week. He drew well. The Nelson comb. was the attraction at Harris', and the Academy had the Night Owls' Vaudeville co. and both played to good business.

During the week of 2 we have Bluebeard Jr. at the Grand, Hadden and Hart at the Bijou, Sheffer and Blakeley's comb. at the Academy, and Beacon Lights at Harris'.

The Levy Concert co. appeared at Old City Hall 30 to paying business.

ITEMS: Matinees were given at all local houses Thanksgiving Day. Ed Zimmerman has been engaged by Manager Harris as general business manager for his various enterprises.

## SAN FRANCISCO.

Theatrical business was generally good last week. The Henrietta at the Baldwin fared the best, however, the attendance being very large at every performance. This is its second week and next will be its last, after which the Duff Opera co. will open 9.

That charming artist, Minnie Maddern, appears to-night for the seventh time in her Featherbrain success at the Grand. She will present In Spite of All at three matinees and continue Featherbrain each evening of this her closing week, and if fancy she will welcome the rest which is to come thereafter. The Keugh Comedy co. will open in Kleptomani 2.

Antiope retires from the California Sunday night with little if any profit, but her Featherbrain success at the Grand, and the beautiful and attractive California Theatre in which to exhibit his variety show, there would have been some deplorable losses somewhere. For one-night stands Antiope is good, otherwise I would suggest that managers generally dictate their own terms. Manager Mann has secured Milton Nobles and his co. for next week to fill the time cut out of the Kentucky season. Love and Larry will constitute the attraction and will be followed by Hans the Boatman 9.

Speaking of Milton Nobles, he has done a splendid business at the Grand Opera House in From Sire to Son last week, and Phoenix week closing Nov. 30. Hands Across the Sea is ready for next week, which inaugurates the regular stock co. in which Isabel Morris and George Osbourne make their first appearance as members thereof. In this connection I am pleased to report an important bit of news regarding the Grand. George Osbourne and his clever wife, Helen Mason Osbourne, retire from the Minnie Maddern co. Dec. 1. Mr. Osbourne takes charge of a third interest in the leasehold of the Grand Opera House, the other two thirds belonging to Jay Rial and John Maguire respectively. Mr. Rial remains the manager.

A Noble Rogue was the change of bill last night at the Alcazar to an audience which, judging from its large dimensions, brought prosperity to the management. E. J. Buckley was Jack Adams; Ethel Brandon, Grace Mortimer; Fanny Young, Phillis White; John Jack, John Murray; Richard Foote, Percy Wallace, with Nellie Buckley, Emma Wilcott, Nellie Young, Leo Cooper, Scott Cooper and W. Armstrong completing the cast. Next week Ranch 20.

Following are the artists who are singing and playing Bohemian Girl at the Tivoli Opera House: Arline, Belle Thorne; Gypsy Queen, Kate March; Devilshood, Henry C. Peakes; Count Arnheim, Henry Norman; Thaddeus, A. Messner; Florentine, R. Valera. Mikado next week; Aida underlined.

CHAT: Manager Al Hayman is expected to arrive here Charles Reed continues his City Directory success, and, by the way, Charles promised to send his photo to "Little Max," and no photo as yet. Nelson Ducker has arrived from Australia, and at once becomes still another acquisition to the Grand Opera House family under Papa Rial. John Wilkins has painted some magnificent scenery for the Grand for Hands Across the Sea. Manager Jacob Gottlob allows no flowers to go over the footlights at the Bush. The Golden Gate Lodge No. 6, B. P. O. Elks, give their annual masquerade Thanksgiving eve, and their treasury will be largely augmented thereby. To have people and their money turned away from the Grand Opera House for anything else than Patti is a great worth seeing. It occurred last Sunday night and is a fitting tribute to the skill of Jay Rial as an

organizer. At the house of one of our most exclusive families on Butler Street there was arranged a ladies' luncheon and musicale for Minnie Maddern day after to-morrow. I congratulate them all, the guests for the musical treat in store for her and the ladies for the privilege of entertaining their lovely little guest.

## KANSAS CITY.

The feature of Robert Downing's engagement at Coates' week closing Nov. 30, was his first production 27, of Saunter's version of The Gladiator, the same that Salvini is playing, and he scored a decided success. The play is superior to that of Spartacus. The Gladiator giving more scope to the actors, and having a gradual, steady, interesting movement up to the climaxes. Some of the superfluous lines in the original have been cut, thereby aiding the action materially. As it now is, the play has a strong, smooth and rapid dramatic movement, making in interest, until the climax is reached in the fourth act, the arena scene, where the Gladiator discovers his victim to be his own daughter. Mr. Downing thoroughly enjoyed his work, throwing all his power into the impersonation of the character, with an expansiveness and intensity of feeling that aroused the audience to the highest pitch of enthusiasm. Eugenia Blair, as Neodamia, did excellent work, and Mrs. F. M. Bates, as Faustina, was very strong. The costuming was very handsome. With thorough stage equipment and a little more completeness of detail, The Gladiator will secure Mr. Downing greater triumphs than anything before attempted. Little Lord Fauntleroy week 2.

The large audience that greeted The Pearl of Pekin at the Warder Grand week of 25, closing 30, were highly appreciative of the music and the entire play. Louis Harrison's jokes and John C. Leach's Chinese antics highly amused. The "Bing Binger" song had several recalls, and the new topical song, "Very Near It," seemed to find a responsive chord in the audience. Mr. Barnes of New York week of 20. Verona farbeau 20.

Donnelly and Girard with Natural Gas at the Willis week closing 30 drew good houses and kept them in a continuous uproar of laughter throughout. The play is much better than many others of a like character. The Old Homestead week 2.

A Social Session, presented by the Postage Stamp co., found plenty of admirers at the Ninth Street week closing 26. The songs, dances and fun-making accessories were very enjoyable. One distinct feature of the co. is the band they carry. Ullie Akersom week 2.

Little Nugget was the bill at the Midland closing 1, and had a very fair run. Some of the specialty work outside of the play was decidedly clever. Chip O' the Old Block week 2.

ITEMS: Mr. and Mrs. Robert Downing tendered a reception to the dramatic editors of this city and a few intimate friends at the Centropolis Hotel on Wednesday evening from 5 to 6. The hour was spent in a very delightful manner. The Kansas City Opera Club, an organization composed of the best musical talent of the city, are rehearsing Pinafore, which they expect to produce in the near future. J. L. Buford, formerly manager of the Warder Grand, is manager, and J. G. Merrihew the musical director of the co. There were two theatre parties at The Pearl of Pekin, one consisting of the Arion Singing Society, numbering forty-five, and another private party, numbering thirty-five. A professional matinee was given at the Ninth Street 27. About fifty members of the different co. in the city attended. Mr. and Mrs. Robert Downing celebrated their first wedding anniversary on Thanksgiving day. Connolly's Soap Bubble co. stopped over in the city Sunday, 24, and attended the performance at the Ninth Street. The advance sale of The Pearl of Pekin was the largest of the season. The management of the Gillis are to make a new departure, rather in the way of an experiment. The next attraction, The Old Homestead, will open on Sunday night.

## BALTIMORE.

The week closing Nov. 30 was a red-letter one at all the theatres; the attractions were unusually strong and the attendance large all around.

At Ford's Opera House the Kendalls appeared in a round of their favorite impersonations, and gave performances that left nothing at all to be desired. There was a something about the polish about everything they did that is rarely seen nowadays. The audience were in keeping with the attractions, refined and cordial. A White Lie was produced for the first time in this country by Mr. and Mrs. Kendall. Arthur Forrest and Rose Eyring begin a week's engagement in Captain Swift 2; E. A. Sothorn 9.

Herrmann's Transatlantic had Harris' Academy of Music well filled all last week and gave an entertainment that was highly enjoyable. The specialties were the best of their kind. Gus Williams' monologue and the musical feats of Le Petit Fredrick seemed to find special favor with the audience. Richard Mansfield in Richard III. 2; My Aunt Bridget 9.

One of the prettiest spectacular plays seen here for a long time was Bluebeard, Jr., as given at Holliday Street Theatre week closing 30. The mounting and costuming of the play were wonderfully rich and pretty, the music bright and catchy and the dramatic cast excellent. Ed Foy, the comedian, was a host in himself. The house was packed at every performance. J. K. Emmet in Fritz in a Mad House week 2. Salvini 6.

If the ever-renewing audience that filled Forepaugh's Temple Theatre twice a day last week be a criterion The Lights of London has lost none of its drawing power. The favorite old melodrama was presented by a very strong co. and given fine stage appointments. Beginning with a Monday matinee 2 Go-Wan-Go Mohawk will play a week's engagement in the Indian Mail Carrier. Kate Farnsell 9.

Harry Kernell and his specialty co. closed a week of good business at Monumental Theatre 30, another added to the already long list of paying weeks. Lilly Clay's Colonial Gaiety co. week of 2. Irwin Bros' Specialty co. 9.

At First Street Theatre the attendance was fair during the engagement of Uncle Tom's Cabin. Harry Webber in Nip and Tuck week of 2; A Legal Wrong 9.

ITEMS: Among the professionals who participated in the entertainment given at the Maryland Hotel, to the printers on Thanksgiving morning, were Harry Kernell, Gus Williams, The New York Star Quartette, and W. C. Marshall, xylophonist. Robert Vance, of The Bluebeard, Jr., co., an old Baltimorean, dropped in on me last week looking well and fat. Baltimore Lodge, No. 7, B. P. O. Elks, by invitation of the Norfolk Lodge, went to the latter city on Thanksgiving eve to attend an old-time oyster roast at Virginia Beach. They were about forty strong, and had about all the fun that could be crowded into twenty-four hours. December 31 is the date fixed for the annual benefit of the Elks, and Holliday Street Theatre. Attractions from all the theatres will assist by the kind permission of the various managers. Among others volunteering are Sig. Salvini and the Casino Opera co. in The Brigands. Abbey and Grant announced the appearance of Pablo Sarasate and Eugen D'Albert in one concert at the Lyceum 6. Daniel Dougherty delivers his lecture on "Oratory" at Oratorio Hall 6. The Oratorio Society have Handel's "Messiah" in active rehearsal, and have the following soloists to participate in its performance: Helen Rehm, soprano; Emily Winant, alto; W. H. Rieger, tenor, and W. E. Harper, bass.

## ST. LOUIS.

Sol Smith Russell did a big business at the Grand Opera House week closing 2 in A Poor Relation. The City Directory week of 2.

The engagement of Little Lord Fauntleroy at the Olympic Theatre week of 2 did not prove as big as it was last season and only drew fair audiences during the week. Tommy Russell and Ray Maskell, who alternated in the titular part, are bright and entertaining children. The co. was well selected. Pearl of Pekin week 2.

At Lee's Theatre drew big audiences during the week. P. F. Baker week 2.

Lizzie Evans at the People's Theatre presented The Buckley and her new play, Fine Feathers. Miss Evans sang and danced and made herself generally entertaining, while her co. rendered capable support. The audiences were big during the week. The Ferguson and Mack co. in McCarthy's Mishaps week 2.

ITEMS: Thanksgiving matinee and evening were well attended. The orchestra at the Grand at both performances were placed on the stage and the space usually occupied by them, sold. Every co. playing in the city the week ending 30 was attached.

Lost in Africa went to pieces, and most of the co. went to Chicago to re-organize. The Garrick and Collier co. started out last week to play a circuit of small towns. It has been recently organized. S. M. Lowry, formerly with Thearle and Cooper, went in advance. Ollie Hagan, manager of People's Theatre went to Chicago last week on business connected with his theatre. Mr. Howell Robb was left in charge. Sol Smith Russell was given a break at the Elks' Club during his engagement here. It was attended by Manager John W. Norton and other prominent theatrical friends of Mr. Russell. Cad Given, manager of Ferguson and Mack's co., is quite ill in this city.

## LOUISVILLE.

As the engagement of the Emma Abbott Opera co. at Macaulay's was only for three nights, while it usually is for a week, the houses were overcrowded, as all wanted to see the popular prima donna and her excellent co. Emma, Mrs. Edwards and Crown Diamonds were the operas given, with Martha for the Wednesday matinee. All of the old favorites were warmly welcomed, and Miss Abbott received an ovation. City Directory finished the week to medium business only. It is new here, but created a most favorable impression. It is clean and sharp, with no pretension to plot or special literary merit. Much of the fun is new and the dressing magnificent. In the cast are John Jennings, "Charlie" Reed, Messrs. Mack, Collier and Lampton, Maud Wilson, Ollie Archimera, Sadie Kirby and others. This organization is probably as fine a co. as ever appeared in farce comedy. Thomas W. Keene and The Wife follow for three nights each.

Edward Harrigan and his New York co. in Sweet Lavender and Waddy Grogan did a large business at the Masonic for three nights. Mr. Harrigan had not appeared here professionally in ten years, and he was warmly greeted. Zig-Zag, an unusually strong farce comedy, filled out the remaining three nights to fair houses. Alf Whelan, Samuel Reed, Marie Bocheil, Anna Boyd, Alice Vane and others made up a good co. Murray and Murphy next.

The Wilbur Opera co. with a nightly change of bill drew to the capacity of the house throughout the week. Susie Kirwin, Conly, Kohlie, Tre Denick, Duffy, and all the old-timers are still with this organization. The chorus is composed of pretty girls, the costumes are striking, and altogether a very creditable rendering of opera at cheap prices is given. The co. remains another week.

At the New Back May Howard's co. also had a fine week. The co. is an unusually strong one individually and the new features introduced, notably the spectacular first part, tends to sustain the reputation of the co. as one of the best in the business. L. W. Allen's Specialty co. next.

ITEMS: The Thanksgiving performances were largely attended at all of the theatres. Pearl Seward of the Wilbur co. a Louisville girl, is confined to her room with a sprained ankle. Alfred Keene of the Pantomime co. put in his idle time in endeavoring to introduce a patent something. It is said he finds his efforts as a drummer very remunerative. Susie Kerwin is singing with great success the song "Sweetheart," written for and dedicated to her by H. L. B. Shetz of this city. There were impressive services in the Lodge of Sorority of the local Lodge of Elks. Appropriate tribute was paid to the memory of departed comrades by distinguished members. J. W. Jennings, of the City Directory, rejoined the co. here. The theatre at Wausau, Ky., an ambitious village in the interior was destroyed by fire during the week. It was a creditable structure and its loss will be severely felt. A moral specimen in acting this community and it is probable an effort will be made to prevent Sunday amusements. The Buckingham will be the only sufferer among the theatres as it is the only house that is open on the Sabbath. Happy Cal Wagner stopped here several hours while en route East and gave his version of his recent trouble in the South. Mr. W. H. Hanley sends his regards to Mr. Fisher and The Mirror. He spoke entertainingly and feelingly of the Actors' Fund, what it aimed at, what accomplished and of THE MIRROR's part in the latter.

## WASHINGTON, D. C.

Good houses at all the theatres Monday night continuing so at the National, where Mansfield's Richard is found very interesting, although the performance is rather too long. It is nearly twelve when the play is over, but the scenery is so elaborate that it cannot well be given in less time. A Doll's Home, Wednesday and Saturday matinee. Julia Marlboro, week of 2. Jefferson-Florence co. 9.

Lawrence's Alhambra at Albemarle's is doing business not quite so large as he usually has. Next week, he will present Rachelien, Merchant of Venice, Francesca Di Rimini, Hamlet and Julius Caesar. Maggie Mitchell 9.

Rag Baby at Harris' Bijou, to the usual good houses. Turned Up week of 2; Legal Wreck 2; Irwin Brothers Specialty co. at Kerner's 2; Harry Williams 9.

The ninth season of Bischoff's concerts begins 13 at Congregational Church with Nislin Concert co.

## BROOKLYN.

Siberia did fairly well at the Grand Opera House last week. The Great Metropolis was presented to good business. Roland Reed in The Woman Hater 9.

At the Park Theatre Terriss and Milward in Roger in Honte crowded the house at every performance. Mr. and Mrs. Kendall in A Scrap of Paper opened to large business 2. The Ironmaster is to be presented during the week. W. H. Crane in The Senator 9.

Fannie Louise Buckingham in Masappa did good business at the Brooklyn Theatre. Alhambra in London was presented 2. The house was well filled. Hands Across the Sea 9.

My Aunt Bridget attracted fair audiences to the Criterion Theatre. Clara Morris 2 in Helene to large business. During the week Camille and Rene de Moray will be given. J. B. Polk 9.

Emma Juch's performances at the Academy of Music during the week ending Nov. 30 were peculiarly if not artistically successful. The Sarasate-D'Albert co. appeared in concert 3.

At Hyde and Behman's Theatre the Howard Athenaeum co. packed the house to the doors 2. Under the Gaslight did well at the Gaiety 2. It was supplemented by a variety bill.

## HARLEM.

A good week's business at the Opera House was done by Richard Golden in Old Jed Prouty, and the star and co. in return did their best to reciprocate Harlem's kindly greeting. The cast, practically the same as when produced at the Union Square, gave an excellent interpretation of the play, and Mr. Golden will be long remembered for his capital impersonation of the titular role. Bootles' Baby week of 2.

The patrons of the Theatre Comique were treated to A Royal Pass, which proved a fair drawing attraction. The Thanksgiving Day performances were largely attended. Duncan Harrison will jeopardise both life and limb week of 2 in The Paymaster.

A selected co., headed by Shafer and Blakely, held forth at the Olympic to good business. Among the names were Dick Carroll, Dave Reed and family and others of like strength. Hyde's Specialty co. 2.

## JERSEY CITY.

Oliver Byron, supported by Kate Byron and an excellent co., appeared at the Academy of Music week of Nov. 25 in Across the Continent. The play met with a good reception from audiences which were uniformly large. Mr. Byron displayed his talent to the fullest extent in the character of Joe Ferria, which is sufficiently well known to require no further comment. He was well seconded by Miss Byron, who dressed richly and with good taste, and acted gracefully and effectively. The remainder of the cast was strong and capable, and the performance in all respects satisfactory. My Aunt Bridget week of 2.

## ALABAMA.

NEW DECATUR.—INSTITUTE HALL (William Rich, manager): Al. G. Field's Minstrels Nov. 22 to the largest house of the season.

TUSCALOOSA.—ACADEMY OF MUSIC (J. G. Brady, manager): Sea of Ice, Nov. 26 to a very good house. My Aunt Bridget 20.

BIRMINGHAM.—O'BRIEN OPERA HOUSE (Frank P. O'Brien, manager): A Night Off co. 15, to good business. She was presented here for the first time



by Webster and Brady's co. to a large house. The scenic effects were the finest ever witnessed here but the acting was unsatisfactory. Margaret Mather, 25, to a large and fashionable audience. Charles Gardner, 25, to good business. PALACE THEATRE (F. V. Day, manager): Good vaudeville performance to fair business throughout the week.

ANNISTON.—NORSE STREET THEATRE (J. H. Noble, manager): Charles A. Gardner presented Fathalland Nov. 25 to one of the largest houses of the season. Mr. Gardner's singing was fine and he was called before the curtain several times. ITEM: In a conversation with Sidney R. Ellis, manager for Charles A. Gardner, he said: "Mr. Gardner's Southern trip has been a great success financially, and at Birmingham, Mr. Gardner and his entire co. were tendered a reception by the Germania Society at which there were over five hundred people in attendance."

MOBILE.—MOBILE THEATRE (J. Tannenberg, manager): Guilty Without Crime Nov. 25, business. Hattie Bernard-Chase, 25, to a large and fashionable audience. Miss Chase is a bright sparkling little actress and in her line of business is one of the future successes. A Possible Case, 25, business satisfactory.

MONTGOMERY.—THEATRE (George F. McDonald, manager): Charles A. Gardner in Fathalland Nov. 25 to fair house. May Blossom was well presented to a good house. Lillian Brainerd as May Blossom and G. L. Montemart as Steve Hargis and George F. McDonald, manager. Lillian's Jolly Voyagers, 25, Hattie Bernard-Chase in Little Cuckoo at 25, business moderate. Little's spectacular drama The World was splendidly presented 25, poor house.

#### ARKANSAS.

PINE BLUFF.—OPERA HOUSE (S. F. Hilsheim, manager): Lillian Lewis played a good sized audience Nov. 25 in As in a Looking Glass.

HELSEA.—GRAND OPERA HOUSE (P. B. Stiger, manager): Lillian Lewis Nov. 25 in Article 47 to a large and fashionable audience. Robert Downing Dec. 5.

#### CALIFORNIA.

STOCKTON.—AVON THEATRE (Humphrey and Southworth, proprietors): Frank Mayo gave excellent performances to exceedingly slim houses Nov. 23, 24. Mr. Mayo of New York 25, house and performance of the best. Gilmore's Band gave two concerts matinee and evening at the San Joaquin Agricultural Association's Pavilion. Admission 50 cents, reserved seats 75. They carried away 500 seats at their share. Commencing 25, Elford and Murphy Dramatic and Comedy co. will fill a week's engagement at the Avon Theatre at 25-30-cent admission, appearing in Planter's Wife, Lady Andley's Secret, Hans Kirke, East Lynne and Pan in a Boarding School.

SACRAMENTO.—METROPOLITAN OPERA HOUSE (C. P. Hall, manager): The Chinese of Norandy Nov. 25 to a fair house. Very fair performance. Frank Daniels in Little Fock to crowded houses 25, 26. Rosina Vokes 25, 26.

OAKLAND.—OAKLAND THEATRE (A. W. Stillwell, manager): Frank Daniels in Little Fock crowded the house at three performances beginning Nov. 25. The Thanksgiving attraction will be Mr. Barnes of New York.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Wyatt, manager, R. S. Douglas, associate manager): Rosina Vokes and her excellent co. played to fair houses 25, 26. A Game of Cards, My Milliner's Bill and A Rough Diamond was the bill for four nights, and Crocodile Tears, Circus Rider and A Pantomime Rehearsal balance of the week. Duff Opera co. week of 25 in Paola and A Trip to Africa. THEATRE (McLain and Lehman, managers): Mr. Barnes of New York drew good houses week of 25 and gave general satisfaction. Emily Biggs as the Cornelia held all that could be desired, and the other principals met with favor. Frank Mayo in David Crockett and Noddy 27. GILMORE: Gilmore's Band drew three packed houses to Hazard's Pavilion 25, 26 where the capacity of the house was tested, while everybody went away satisfied. The band and all the vocal artists were heartily appreciated.

#### COLORADO.

DENVER.—Tabor Grand Opera House (Peter McCourt, manager): The audience present nearly filled the house Nov. 25, of the Pettit Opera week, to see the first presentation of Margery Daw. As it is a new illustration of a successful playwright's work it drew the cast:

Lord Gaston Sternord.....Wilson Deale  
Lord Earl Bird.....Wm. Calder  
Lord Earl Bird.....Edgar Halstead  
Lord Earl Bird.....John W. Dunne  
William Dusen.....Gen. C. Bonifacio, Jr.  
Cattle.....Augustus J. Bruno  
Lady Sybil Sternord.....Alice Finch  
Lord Earl Bird.....Bella Stoddard  
Margery.....Patti Ross

Mr. Greene may not have distinguished himself in his version, or improved Tom Craven's original, but the writer's aptness should remedy any incongruities in dialogue and situations. There are some prominent ones. The Republic and Times critics predicted instantaneous failure. I think they were too emphatic in their expressions of disapproval. Due allowance must be made on a first performance, even when the co. is in working order, and Mr. Greene has obliterated the treacherous. Miss Patti will most likely have a paying play. She certainly has opportunities in Margery, and as she is such a bright little woman she will not fail to make the most of them. The support is the best Miss Patti has ever had. George Bonifacio is a recent addition, and is a decided favorite in Denver. He makes a great deal out of the character of Billy Daw. Little Lord Pettit opens 25, second time here, but excellent prospects all the same. METROPOLITAN THEATRE (C. M. F. Bush, manager): Nick Roberts' Humpty Dumpty was poorly patronized week ending 25, but I don't know as it deserved any better. The performance was coarse. If the theatre were put in proper shape the patronage would, perhaps, be better. The prospect for a transformation are, however, dubious. The house is certainly not in the best of standing now. Charles Arnold begins a week's engagement to-night. I saw his Ham, the boatman, at McVickers in Chicago not long since, and liked it first-rate. I also renewed my acquaintance with Mr. Arnold. ITEM: Ex-Senator Tabor is reported to have been offered \$50,000 for his theatre and refused it. In a recent ordinance in regard to building, the Council inserted a very stringent clause as to theatre building. Wonder if it were brought about by the construction of the Metropolitan? The Elks gave the first of a series of stag nights 25.

COLORADO SPRINGS.—OPERA HOUSE (S. H. Aya, manager): Griswold's Uncle Tom's Cabin co. saw a fair performance to good business 25.

#### CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Dunell, manager): Business has boomed at this house during the past week. The first of the Stoddard Opera was given Nov. 25 to a crowded house. Johnson and Vokes in the Rivals packed the house at advanced prices. 27. Baby's co. in The Last Unknown continued the phenomenal business of previous evenings. PROCTOR'S OPERA HOUSE (Proctor and Turner, managers): The Paymaster with Duncan B. Harrison in the leading roles did good business 25, 27. The play was well mounted and the co. very good. The Thanksgiving attraction was Sanders of a Great City and large audiences were well pleased with both the play and the co. GRAND OPERA HOUSE (G. B. Dunell, manager): Rice's Vaudeville Syndicate, 25-27, proved drawing card. Thanksgiving Day and remainder last week Hamburg drew good houses.

WATERBURY.—JACOBS OPERA HOUSE: The Two Sisters Nov. 25 delighted a large audience. The co. included Fraser Coulton, W. H. Currie, Corliss White and May Merrick. Thanksgiving afternoon and evening Richmond and Barry returned with Herminie to big business. In the evening every seat in the house was sold at eight o'clock. The Indian actress, Go-Wan-Go Mohawk and a good house 25.

BRIDGEHAMPTON.—STERLING OPERA HOUSE: Jess Rogers, proprietor: Peck and Farnham's Uncle Tom's Cabin had a big house at matinee and fair house evening 25. The Two Sisters drew a large and appreciative audience 25. The Indian

actress, Go-Wan-Go Mohawk had a large house at Good co.

HARTFORD.—OPERA HOUSE (F. P. Proctor, manager): An audience that taxed the capacity of the house and was representative of the elite of the city paid \$5 per capita to witness the great comedians Jefferson and Florence in The Rivals. The supporting co., including Mrs. John Drew and Frederick Paulding, were more brilliant than the average star of the best of co. To see such an aggregation is indeed a rare treat to the provincial. The Two Sisters closed the week to big business. ITEM: Hartford lays just claims to having produced some of the best known and most successful members of the higher class of the legitimate. At present we are all pleased at the great praise our former townsman, Otis Skinner, is receiving from the metropolitan press for his work with the Booth-Mohawks co. Mr. Skinner has a host of friends here who have watched with satisfaction his sure and rapid advancement in the profession.

WILMINGTON.—PROCTOR'S GRAND OPERA HOUSE (Proctor and Souler, managers): Agnes Villa in The World Against Her had good audiences 25-27. The White Slave was the Thanksgiving attraction, and packed the house afternoon and evening.

#### DELAWARE.

WILMINGTON.—PROCTOR'S GRAND OPERA HOUSE (Proctor and Souler, managers): Agnes Villa in The World Against Her had good audiences 25-27. The White Slave was the Thanksgiving attraction, and packed the house afternoon and evening.

#### FLORIDA.

TAMPA.—BRANCH'S OPERA HOUSE (H. L. Branch, manager): Cora Van Tassel in The Little Sinner drew crowded houses Nov. 25, 26. Performances excellent.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Crowded houses greeted Frederick Wards in The Mountebank and Damon and Pythias, Nov. 25, 26. Both plays were well rendered. Co. good. Davidson's Guilty without Crime co. 25. ITEM: A large number of Knights of Pythias from our neighboring town of Ferdinand, attended Mr. Wards' performance of Damon and Pythias 25.

#### GEORGIA.

ATHENS.—NEW OPERA HOUSE (D. P. Haselton, manager): Cal Wagner's Minstrels to fair business Nov. 25. Frederick Wards in The Mountebank 25. This was the dramatic event of the season. Good business. Murray and Murphy, Thanksgiving Day.

SAVANNAH.—SAVANNAH THEATRE (T. F. Johnson, manager): The Chinese of Norandy Nov. 25 in The Beggar Student and Falke 25. Business good. Performances unsatisfactory. Co. was delayed on railroad and were tired out. Murray and Murphy in Our Irish Visitors 25, small house.

AMERICUS.—MacCollin Opera co. in Falke appeared Nov. 25 to good business and only moderately pleased audience. They would have given better satisfaction, but the musical director was left in a hurry and did not reach here until the beginning of the last act. The result was they came very near breaking down before he arrived. Cora Van Tassel in Little Sinner by request, in a return engagement.

ROME.—NEVIN OPERA HOUSE (M. A. Nevin, manager): Morris Equine and Canine Paradox Nov. 25, 26, to big business. Our Irish Visitors 25.

ATLANTA.—DE GIVE'S OPERA HOUSE (L. De Give, manager): A Possible Case co. Nov. 25, 26, and matinee drew crowded houses and made a decided hit. Margaret Mather played to good business 25, 26, and matinee presenting a house and Juliet, Lady of Lyons, and The Honeycomb. McCollin Opera co. drew fair houses 25, 26, and matinee.

#### ILLINOIS.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodgkinson, manager): H. O. Kennedy's Lights and Shadows Nov. 25, large business. Casp's Troubles 25, medium business. Estelle Clayton presented On the Hudson 26 to fair business.

MOBILE.—WAGNER'S OPERA HOUSE (R. G. Cledenn, manager): Silver King co. Nov. 25, matinee and evening. Very satisfactory performance by a strong co.; business fair. Lovensbury's Equine Paradox will tell co. 6.

CAIRO.—NEW OPERA HOUSE (Solomon A. Silver, manager): Power's Ivy Leaf co. drew a good house Nov. 25. Fisher's Cold Day 25, judging from the amount of laughter the co. must have pleased the well-filled house.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Casey's Troubles Nov. 25 to a fair house. Performance mediocre. Corried's Opera co. in The King's Fool drew a fair-sized audience 25. The opera was well presented and gave general satisfaction. A Tin Soldier 25 to a fair house. Lizzie Evans in repertoire 25, 26 and matinee to very light business.

LINCOLN.—GILLET'S OPERA HOUSE (R. C. Maxwell, manager): The Norcross Comic Opera co. in The Pretty Persian (afterwards The Oolah) had light business Nov. 25 owing to bad weather. A Soap Bubble 25; A Cold Day 25.

MONROVIA.—OPERA HOUSE (C. Shultz, manager): Dear Irish Boy drew largely Nov. 25. Casey's Troubles 25.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Corried's Opera co. in The King's Fool, Nov. 25 to a fair house.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (John H. Freeman, manager): Lewis Morris in The Prince of Wales drew a large, fashionable and well-pleased audience Nov. 25. A small audience witnessed The Burglar 25. Bad weather kept many away. Good performance.

BLOOMINGTON.—DURLEY THEATRE (Perry and Baber, managers): Dear Irish Boy to very good business Nov. 25. Blind Tom played two small audiences afternoon and evening of 25. Norcross Opera co. in The Pretty Persian (afterwards The Oolah) to fair business. They play a return date 25. Lewis Morris in Prince of Wales 25. The Showaway 3.

PERU.—TURN HALL (Charles Nadler, manager): Estelle Clayton Nov. 25 to a crowded house. Frank Jones co. 25, 26 to fair business.

LA SALLE.—TURN HALL: Estelle Clayton in On the Hudson Nov. 25 to a large and appreciative audience. ITEM: The Zimmerman Opera House, Ed. C. Zimmerman, manager, is about completed and will be opened Dec. 25 by Natural Gas co. The new opera house is a beauty and entirely modern in all respects.

QUINCY.—OPERA HOUSE (John Schoenman, manager): The Paymaster Opera co. in A Social Season, drew a large house Nov. 25. The co. gave an excellent entertainment. The orchestra made a great hit. Chip of the Old Block was presented 25. The audience that assembled was much larger than the co. deserved. The Dear Irish Boy played to good business 25 notwithstanding a severe snow-storm. Performance was satisfactory. Sol Smith Russell 25; Natural Gas comes 5; Ivy Leaf 4, 5.

CANTON.—OPERA HOUSE (L. S. Hinkle, manager): George Hinkle co. played to good business week Nov. 25. Co. good. Blue and Gray co. 25.

STRATTON.—FLORIDA OPERA HOUSE (I. E. Williams, manager): Lights and Shadows with its wealth of scenic effects was witnessed by a fair-sized house Nov. 25. Estelle Clayton in On the Hudson 25, matinee and evening, to large business; was well received.

JOLIET.—OPERA HOUSE (R. L. Allen, manager): H. C. Kennedy's Lights and Shadows Nov. 25; fair business and well-pleased audience. City Directory was well presented 25 to a very large audience. Casey's Troubles 25, with Alfred Kelly and Lillian Kennedy in the leading parts, gave general satisfaction to a good house. Stage settings particularly fine.

ELGIN.—DU BOIS OPERA HOUSE (Swan and Jencks, managers): Corried's Opera co. in The King's Fool to a large audience Nov. 25. Brady's After Dark 25 played to good business, giving excellent satisfaction. Judge Tongue, under the auspices of the High School, delivered a lecture on

"Race Problem" to a crowded house 25. ITEM: The Every Saturday, a local newspaper that ranks among the best, quotes extensively from and gives credit for the same to THE DRAMATIC MIRROR in its leading notes on the drama.

#### INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbot, managers): Sol Smith Russell in A Poor Relation was welcomed by all of his old admirers Nov. 25-27. Notwithstanding the inclemency of the weather the Duff Opera co. managed to fill the house 25-27. Paola was given in a pleasing manner, and scored a hit. Leonora Snyder, Harry Paulton, Louisa Beaudet and Chauncey Ottcott did creditable work. ENGLISH'S OPERA HOUSE (Dickson and Talbot, managers): The Duff Opera co. was well presented by Joseph Murphy 25, but the business suffered owing to the bad weather. Mr. Murphy looks as young and sings as well as ever. PARK THEATRE (Dickson and Talbot, managers): One of the Finest was the bill for week of 25, and did its share of business. ITEM: This is the first season of Miss Leonora Snyder of the Duff co., who is a native of this city. Miss Snyder astonished all of her friends and acquaintances by the rapid advancement she has made in so short a time. Brothers Pink Hall and Harry Porter are to be the end men in the Elks Minstrels, with Brother Colonel Brigidland as interlocuter.

FRANKLIN.—STOREY AND SCHOLLER'S OPERA HOUSE (Storey and Scholler, managers): Goodyear, Cook and Dillon's Minstrels Nov. 25; good house. McGibney's Family 6.

VINCENNES.—OPERA HOUSE (Frank Green, manager): Kara Kendall in A Pair of Kids delighted a large audience Nov. 25. A Tin Soldier 25 to fair business.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Goodyear, Cook and Dillon's Minstrels Nov. 25 to a fair house. Rose Lisle co. 25-27. SCHWARTZKOFF'S OPERA HOUSE (J. G. Schwartzkopf, manager): Ideal Comedy co. 25; poor house.

FORT WAYNE.—MASONIC TEMPLE (I. H. Simonson, manager): J. J. Dowling in Nobody's Claim had a light house Nov. 25. City Directory co. gave a splendid performance to a big house 25.

GOSHEN.—OPERA HOUSE (Rogers and Krutz, managers): Holden's Comedy co. closed a week's engagement Nov. 25 to a fair business.

KOKOMO.—OPERA HOUSE (Howard E. Henderson, manager): Minstrelsy Family Nov. 25 to a large house. A. A. Willett co. 25 to S. R. O.

LA FORT.—HALL'S OPERA HOUSE (W. C. Miller, manager): Star Theatre co. Nov. 25-26 to small houses; poor co. Jane Combs in Black House 25.

MARION.—SWEETEN'S OPERA HOUSE (E. C. Middleton, manager): May Davenport's Burlesque co. Nov. 25 gave a good performance to a packed house. Smith's Pantomime co. 25.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): A Tin Soldier Nov. 25 to excellent business. McGibney Family 27 to fair business. Goodyear, Cook and Dillon's Minstrels Thanksgiving afternoon and evening to good business.

TERRE HAUTE.—OPERA HOUSE (Wilson Ney, manager): Gray and Stephens presented The Old Oaken Bucket and Saved From the Storm Nov. 25-27 to medium business. Duff's Opera co. in Paola 25 drew a large house. The co. is large, well balanced, and the play nicely mounted. Hoyt's Tin Soldier 27 played to good business. PERSONAL: Paul Dresser, the plumber in A Tin Soldier, is an old Terre Haute boy. His friends gave him a hearty reception.

#### IOWA.

DUBUQUE.—OPERA HOUSE (Duncan and Walter, managers): Rice and Dixey's Pearl of Pekin Nov. 25 to standing room only at advanced prices. Mama co. billed for 25 failed to put in an appearance for some reason or other. Nobody's Child 25 and matinee; Dear Irish Boy 25. ITEM: The New Grand Opera House is progressing rapidly and will be a model edifice when fully completed which will be in a short time.

COUNCIL BLUFFS.—DUNAWY OPERA HOUSE (John Dolansy, proprietor): George Wilson's Minstrels packed the house 25 and a very clever and pleasing programme was rendered. Mr. Wilson is a great favorite here. John Merkel, with the co. who goes by the name of James Howe is a Council Bluffs boy. His many friends gave him hearty welcome when he made his appearance on the stage. Charles Arnold presented Hans the Boatman to a fair-sized audience 25. The play was well received.

OSCEOLA.—MASONIC OPERA HOUSE (G. N. Buehler, manager): Ferguson and Mack in McCarthy's Mishaps Nov. 25 drew a large audience, which was immensely pleased. Chip of the Old Block 25. Keep it Dark 25.

FORT MADISON.—FORT MADISON OPERA HOUSE (E. Alton, manager): Chip of the Old Block Nov. 25 to a fair house, notwithstanding the rain and snow.

KEOKUK.—KEOKUK OPERA HOUSE (William Weismann, manager): A Chip of the Old Block to light business Nov. 27. The Ludwig Concert co. 25 to all the house would hold. Keep it Dark 25 and Casey's Troubles 25.

SIoux CITY.—PEAVEY GRAND OPERA HOUSE (J. Buchanan, manager): Very large audiences enjoyed The Old Homestead, presented by Denman Thompson's co. Nov. 25, 26 and matinee. Archie Boyd deserves all the praise that has been accorded him, and the balance of the co. give him excellent support. George Wilson's Minstrels gave a satisfactory performance 25 to a well-filled house. Victoria Vokes 25, 26. ACADemy of Music (W. S. Collier, manager): Casey's Troubles 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

LE MAR.—LE MAR OPERA HOUSE (T. H. Andrews, manager): George Wilson's Minstrels to a good house Nov. 25.

MASON CITY.—PARKER'S OPERA HOUSE (H. G. and A. T. Parker, managers): Braving the World Nov. 25; fair business.

FORT DODGE.—FENNER OPERA HOUSE (Guy Rankin, manager): Little Nugget to moderate business Nov. 25. Casey's Troubles 25.

CECIL RAPIDS.—GREENE'S (P. A. Simmons, manager): McCarthy's Mishaps played a fair-sized audience Nov. 25. The co. is good throughout. The largest house of the season witnessed the production of the new opera, The Prince of Wales, by the talent. Attention was made of Miss Mahala Dutton whose rich and full contralto voice and piquancy of manner have not often been equaled on our stage. The Silver King Thanksgiving afternoon and evening. The Burglar 25.

NEWTON.—LISTER'S OPERA HOUSE (Arthur J. Wight, manager): Mama co. came Nov. 25 on a day's billing to a fair house, giving satisfaction. Stetson's Uncle Tom, 27. Alonzo-Hatch Opera co. in The Prince of Wales 25. Nibon Nobles 25 in Love and Loss. ITEM: Mama co. has canceled all Pacific coast dates and is going East.

MURKIN.—TURNER OPERA HOUSE (Barney Schmidt, manager): Daniel Sully played to a good house Nov. 25. Eunice Goodrich co. opened 25 for a week to a crowded house. Casey's Troubles 27; Joseph Murphy 15.

DES MOINES.—GRAND OPERA HOUSE (W. W. Moore, manager): Charles Arnold in Hans the Boatman drew a light house 25. The play and co. was excellent and ought to have had a packed house. George Wilson's Minstrels 25. E. H. McCoy's Silver King 25. Irish Hearts of Old 25. McCabe and Young's Minstrels 27. FOSTER'S OPERA HOUSE (William Foster, manager): McCarthy's Mishaps drew well and gave splendid satisfaction Nov. 25. Little Nugget had a light house 25. Co. good. Pearl of Pekin drew a large house in the evening and had a good matinee 25. Louis Harrison was the centre of attraction and pleased all. Gerberich's Orchestra (local) has most of the reserve board sold for Nov. 25. This is the first of four subscription concerts to be given. Stetson's Spectacular U. T. C. 25; Chip of the Old Block 25; Victoria Vokes 25; Norcross Opera co. 5, 6; Paul Kanwar 15; Rosina Vokes 15, 25. CAPITAL CITY OPERA HOUSE (J. S. Connolly,

manager): Eunice Goodrich's co. did a good week's business week of 25 Andrews' Opera co. 25, 26. Nashville Jubilee Singers 6.

BOONE.—PHIPPS THEATRE (Charles E. Phipps, manager): The Andrews' Opera co. in Erinna Nov. 25 to a crowded house. Nashville Students 25; Lew and Lottie Waters 25; Florence Bindley 25. WEST SIDE HOUSE (C. A. Sherman, manager): The Jubilee Singers 25. FLAHERTY: George Moody, leader of Andrews' orchestra, is an old Boone boy. George and Ed. Andrews and C. A. Snauberg of the Andrews Opera co. rode from Nevada to Boone and from here to Perry on bicycles. This is the way they put in time to keep in good health. George Andrews said that in eighteen States his co. had not found so obliging and well drilled a set of stage hands as at Boone—the universal verdict. The following people joined the Andrews co. here: Misses Grace Dyer, Nellie and Alice Andrews, Lillian Smith and J. C. Brown. Miss Dyer is a Nevada girl, with a clear, sweet voice, and is a graduate of the Boston Conservatory of Music. She has many friends in Boone. The co. will shortly add another opera to their repertoire. Manager Rhodes of the Andrews co. says that THE MIRROR is the greatest dramatic paper published.

#### KANSAS.

ATCHISON.—PRICE'S OPERA HOUSE (L. M. Crawford, manager): Frank Jones in Bowditch drew a fair house Nov. 25. McCarthy's Mishaps presented by Ferguson and Mack, delighted a good house 25.

LEAVENWORTH.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): The Burglar, presented by Gus Thomas, drew a good house Nov. 25, and deserved a much better one. Natural Gas 25; fair house. McCarthy's Mishaps to a top-notch house 25. Jarbeau in Starlight 25; A Postage Stamp co. in A Social Season 25.

WICHITA.—OPERA HOUSE (L. M. Crawford, manager): Among the Breakers, by local talent, drew a fair house Nov. 25. Robert Downing and his excellent co. appeared in Virginia and Ingomar (matinee), and White Pilgrim 25, 26. The attendance was not large, but those who were there were well repaid by witnessing some of the best acting of the season. Jarbeau and her splendid co. of mirth-makers to good business 25. No co. has given better satisfaction so far this season. Gilmore's Band to S. R. O. 25. ITEM: Robert Downing is shortly appear in a new play. Jarbeau made some happy local hits while singing her topical song here, those relating to "Re-Submission" bringing down the house. Harry Bancroft, the genial door-keeper at the Crawford, has decided to leave for the stage and made quite a hit as Larry Devine in Among the Breakers.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): George Wilson's Minstrels gave excellent satisfaction to a big audience Nov. 25. Robert Downing, supported by Eugenia Blair and an excellent cast, gave a fine rendition of Ingomar 25 to a good-sized and thoroughly appreciative audience. Frank Jones in Si Perkins 25. The supporting co. was effective and the audience hilarious and contented. Donnelly and Girard in Natural Gas 25-27 gave two of the most enjoyable performances seen in Topeka in many a day. The two principals made great hits in their specialties with such well-known people as Sidney Drew, Al S. Lipman, Gladys Rankin and Aimee Stoddard in the cast, 25 was probably the most meritorious and satisfactory performance of the week. GRAND OPERA HOUSE (C. F. Kendall, proprietor): Ed. J. Connelly and Dolly Foster in A Soap Bubble and Our Strategists 25, 26, were, if possible, more amusing and attractive than ever, though seen here before. No matter how often the Soap Bubble visits us we are bound to go and see it and laugh till our sides ache at the immoderately funny hits on the barber shop, that bugbear of busy men.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (F. H. Bowersock, manager): Robert Downing in The White Pilgrim Nov. 25 to good business. Eugenia Blair, in the role of Thordisa, was well received. Frank Jones in Si Perkins 25. Vernon Jarbeau 27. Soap Bubble had a fair house 25. Vernon Jarbeau 27.

GARDEN CITY.—STEVENS' OPERA HOUSE (C. A. Schneider, manager): Gilmore's Band Nov. 25 drew a packed house. Joseph Murphy in Kerry Gow 25. PERSONAL: W. J. Burgess, the former manager of the Stevens', has taken charge of the Grand at Salt Lake City. C. A. Schneider is manager of the Stevens and the house at Dodge City.

HERINGTON.—HERINGTON OPERA HOUSE (Geo. C. Moser, manager): Oliver and Davenport Concert co. Nov. 25, 26 to fair business. S. R. Elmer 25-27; Zanzie 1, 2; Nuggs' Landing 5.

FORT SCOTT.—OPERA HOUSE (W. P. Patterson, manager): A fair-sized audience witnessed Frank Jones in Si Perkins 25. Ullie Akerstrom 25; Little Nuggs 25.

#### KENTUCKY.

OWENSBORO.—TEMPLE THEATRE (Morton, Watkins and co. managers): Thomas W. Keene in Richelieu drew a crowded house Nov. 25.

FRANKFORT.—NEW OPERA HOUSE (Joseph L. Weitzel, manager): Murray and Halstead in T. W. Keene in Louis XI, 5; Little Lord Fauntleroy 6. MAYSVILLE.—WASHINGTON OPERA HOUSE (Harry Taylor, manager): Palmer's New York Theatre co. Nov. 25-27 to small houses. Performances satisfactory. May Howard co. 3.

#### LOUISIANA.

MONROE.—GARRETTSON'S OPERA HOUSE (J. B. Garrettson, manager): The Guilty Without Crime co. gave a poor performance to a full house Nov. 25.

#### MAINE.

PORTLAND.—THEATRE: The Amateurs produced Not Such a Fool As He Looks to an elite audience, and gave a remarkably fine performance Nov. 25. The Wood-St. John co. was the Thanksgiving attraction 25, and gave David Garrick at the matinee and Called Back in the evening to holiday houses. The performances were acceptable. ITEM: There is talk of organizing a lodge of Elks that finds much favor. Mr. Hill Davis of this city made a pronounced hit with the amateurs, and played a difficult character part very cleverly.

#### MASSACHUSETTS.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): The Bells of Halesmere Nov. 25, 26 to good business. Edwin Arden opened in Barred Out to a large audience 25. The house was closed 25 on account of the big fire, and the audience the following night was very light. Rehan's co. opened in The Surprises of Divorce Thanksgiving day. The matinee was abandoned. A large audience was present at the evening performance. MUSIC HALL (J. W. Caverly, manager): The French Concert was well patronized 25. Joseph Natua, of the Primrose and West's Minstrels, assisted Miss Vesta Wakefield, a local soprano, and they were warmly received. The Hood Concert was postponed 25 on account of the fire. Wagner's Landing opened to a fair-sized house 27, composed largely of the St. Mary's Society, who entertained the co. after the performance. The matinee on Thanksgiving day was fair, and a big audience was present in the evening. FIRE: A disastrous conflagration visited us 25. The alarm was rung in at 11:15 A. M., and before midnight over fifty acres of our most valuable business blocks had been destroyed. All the newspaper offices were swept away, three banks, the Central Station of the B. and M. railroad, and the Central Church. It is estimated that the loss will reach six million dollars. Six thousand shoemakers are temporarily without employment, and thousands of families without food or shelter. Things will remain in this condition but a very short time. Lynn is a wide-wake city. Many temporary factories were secured during the progress of the fire and some of the manufacturers have already begun to build. As usual, the profession was among the first to offer assistance. Managers Dexter and Caverly have both arranged for benefits at an early date, the first to take place at Music Hall 6. Nuggs' Landing will be well patronized 25. Joseph Natua, of the Primrose and West's Minstrels, assisted Miss Vesta Wakefield, a local soprano, and they were warmly received. The Hood Concert was postponed 25 on account of the fire. Wagner's Landing opened to a fair-sized house 27, composed largely of the St. Mary's Society, who entertained the co. after the performance. The matinee on Thanksgiving day was fair, and a big audience was present in the evening. FIRE: A disastrous conflagration visited us 25. The alarm was rung in at 11:15 A. M., and before midnight over fifty acres of our most valuable business blocks had been destroyed. All the newspaper offices were swept away, three banks, the Central Station of the B. and M. railroad, and the Central Church. It is estimated that the loss will reach six million dollars. Six thousand shoemakers are temporarily without employment, and thousands of families without food or shelter. Things will remain in this condition but a very short time. Lynn is a wide-wake city. Many temporary factories were secured during the progress of the fire and some of the manufacturers have already begun to build. As usual, the profession was among the first to offer assistance. Managers Dexter and Caverly have both arranged for benefits at an early date, the first to take place at Music Hall 6. Nuggs' Landing will be well patronized 25. Joseph Natua, of the Primrose and West's Minstrels, assisted Miss Vesta Wakefield, a local soprano, and they were warmly received. The Hood Concert was postponed 25 on account of the fire. Wagner's Landing opened to a fair-sized house 27, composed largely of the St. Mary's Society, who entertained the co. after the performance. The matinee on Thanksgiving day was fair, and a big audience was present in the evening. FIRE: A disastrous conflagration visited us 25. The alarm was rung in at 11:15 A. M., and before



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house Nov. 21 in A Gold Mine. Kate Castleton in A Paper Doll gave a very satisfactory performance to a very poor house. Peck and Fursman's Daniel Boone did fairly well; Mankind 27 to fair business. Joseph Murphy in Shaun Rhee and Kerry Gow Thanksgiving afternoon and evening to large audiences. —BLACK'S OPERA HOUSE (Sam'l Waldman, manager): Thos. Q. Seabrooke in The Fakir amused a good house 21. The place is about on a par with the general quality of farce comedies. City Directory, returns 27 to a fair house. James Reilly in The Broommaker Thanksgiving afternoon and night to good business.

**FIQUA.**—CONOVER'S OPERA HOUSE (George Newton, manager): Filson and Errol's Chicks co. Nov. 23 to large business.

**EAST LIVERPOOL.**—BRUNT'S OPERA HOUSE (Thompson and Stav, managers): The Two Old Crookes was greeted by a large and appreciative audience Nov. 18. St. Felix Sisters in A Royal Hand to fair business 20. Zo Zo, the Magic Queen, 26; Kirtley's Legenders 24. —ITEM: The Two Old Crookes, by request, play a return date Dec. 17.

**CARROLLTON.**—OPERA HOUSE (J. W. Helfrich, proprietor): The Noise Comedian Comedy co. Nov. 18-21 in repertoire.

**DELIANCE.**—MYERS' OPERA HOUSE (W. Belmer, manager): J. J. Dowling and Sadie Hanson in Nobody's Claim Nov. 20; good business. Hattie Harvey and E. D. Lyons in A Little Tramp 23; full house. Miss Harvey is a charming little actress, but her support is rather indifferent. Jane Combs 20. Arabian Nights 6.

**GALLON.**—CITY OPERA HOUSE (Brokaw and Spelling, managers): Husin Concert co. to a large and fashionable audience Nov. 23.

**BUCHUR.**—OPERA HOUSE (V. R. Chesney, manager): Barry Johnson in Eagle's Nest Nov. 21 to poor attendance; good co. Standard Theatre co. week of 25; crowded house.

**TROY.**—TROY OPERA HOUSE (G. A. Brennan, manager): Kate Castleton co. in A Paper Doll gave an interesting performance Nov. 23 to a good house. With the exception of John Gilbert and Lizzie Conway the cast is poor.

**WOOSTER.**—QUINCY OPERA HOUSE (Lewis McClain, manager): Two Old Crookes 7.

**STURGEVILLE.**—CITY OPERA HOUSE (W. D. McLaughlin, manager): Leonora Bros. week closing Nov. 20 to a good business. Kindergarten, return date 24. Charles Erin Verner 6. —STANDARD OPERA HOUSE (A. W. Beach): Little Lord Fauntleroy 23 to a fair audience, at advanced prices.

**WAPAROSTA.**—THURMONT'S OPERA HOUSE (C. W. Thurm, manager): Kate Castleton in A Paper Doll Nov. 23; good entertainment and big house. James Reilly in The Broommaker 27; business reported fair. Black House 4.

**HELLEFONTAINE.**—GRAND OPERA HOUSE (George W. Guy, manager): Kate Castleton in A Paper Doll Nov. 21 to good business. Geo. H. Adams in He, She, Him and Her 26 to fair business; severe storm. Two Old Crookes 6.

**XENIA.**—XENIA OPERA HOUSE (J. A. Hiving, manager): He, She, Him and Her drew to a packed house Nov. 23. Dan's House 4.

**WELLSVILLE.**—COOPER OPERA HOUSE (W. D. Wade, manager): Zo Zo, Nov. 18 to a large and de-lighted audience. Adah Evelyn and Thos. E. Mills reserve special mention for their clever work.

**CIRCLEVILLE.**—CIRCLEVILLE OPERA HOUSE (Charles H. Kollstadt, manager): St. Felix Sisters in A Royal Hand Nov. 26 to a large house, notwithstanding exceedingly bad weather. Peck and Fursman's Daniel Boone co. 29.

**MANFIELD.**—MEMORIAL OPERA HOUSE (Cobb and Myke, managers): Winnie's Passion's Slave co. Nov. 21 had a very small audience; satisfactory performance in every respect. Mat C. Goodwin 23 in A Gold Mine had a full house. Rife Elder 21; Arabian Nights 20. —GOLDEN OPERA HOUSE (Miller and Schneider, managers): Two Johns 25 were poorly patronized, but gave a creditable entertainment. Fita and Webster in their musical sketches carried off the honor of the evening; Dr. McGlynn 10; Zo Zo 23; My Aunt Bridget 23.

**NORWALK.**—GARDNER'S MUSIC HALL (S. S. Levy, manager): Nellie Free in Silver Spur Nov. 27 to full house. Miss Nellie Free captured the audience from the time she "took a fence" until the close of the last act.

**BAYTON.**—THE GRAND THEATRE and Dickson's (see report). Mat C. Goodwin Nov. 20 in A Gold Mine drew one of the largest and most fashionable audiences of the season. Mankind 25; 26; poor business. —THE PARK (Rialto and Dickson, managers): Lost in Springfield, Ohio, has been appointed chief usher at the Park. Mr. Matthews is a gentleman who will make the patrons feel "at home." Managers Rialto and Dickson have favored our contributors with a clear of attractions that very few cities can boast of, and they are constantly beautifying the theatre.

**NEW PHILADELPHIA.**—CITY OPERA HOUSE (Sherr Brothers, managers): The Gibney-Gordon-Gibbs co. closed a week's engagement Nov. 30.

**UPPER SANDUSKY.**—OPERA HOUSE (John W. Lina, manager): Stewart's Two Johns Comedy co. Nov. 23 to a packed house; general satisfaction. Chicks Comedy co. to a small but appreciative audience 27; excellent entertainment.

**CHILLICOTHE.**—MAISON OPERA HOUSE (E. Kaufman, manager): Two Old Crookes played to crowded houses 23 and 24. The Fakir played to a fair audience 26. The Daniel Boone co. played to a fair-sized audience 25. Barlow Brothers Minstrels matinee and evening 24. James O'Neill 24.

## PENNSYLVANIA.

**NORTH EAST.**—SHORT'S OPERA HOUSE (W. H. Sanborn, manager): Minnie Milne to a good house Nov. 21. Miss Milne would create a good impression with a better play, more brevity and less ranting.

**CONNELLSVILLE.**—NEWVEN'S OPERA HOUSE (Charles F. Hand, manager): The Rinehart Opera co. played to crowded houses Nov. 18-19. Kelly's Expectations 25; Charles Bowser in Chalk 24. —J. G. Guley, formerly of Johnson and Clark's Minstrels, has joined the Rinehart Opera co.

**ALTOONA.**—ELEVENTH AVENUE OPERA HOUSE (E. D. Griswold, manager): Charles Bowser in Chalk Nov. 24; fair house. Turned Up, Nov. 26 to a packed house.

**JOHNSTOWN.**—PARKS' OPERA HOUSE (McConna and Flynn, managers): Kindergarten, despite a severe night, packed the house and turned people away Nov. 14. The performance was good and gave general satisfaction. The Fakir 3; A Legal Wrack 3; Stetson's Uncle Tom's Cabin 10; Nathan Glen 13.

**SAID.**—PARK OPERA HOUSE (J. L. Kerr, manager): Hyde's Specialty co. gave a good variety bill to a large house Nov. 23. Alambra Burlesque co. had a packed house 24.

**TOWANDA.**—HALE'S OPERA HOUSE (C. T. Kirby, manager): Stetson's Uncle Tom's Cabin co. played to a good house and gave a satisfactory performance Nov. 23. The Family looked for Dec. 4.

**MEERSBURG.**—WHITE'S OPERA HOUSE (A. W. Van Ande, manager): Two Burrows played to average business Nov. 23. Williams-Kelly's Expectations to light business 23. Charles Erin Verner as Shamus O'Brien pleased well filled houses afternoon and evening 24.

**BRADFORD.**—WAGNER OPERA HOUSE (Wagner and Reis, managers): Hanlon's Fantasma, with splendid music effects, drew large houses Nov. 23. Hyde's Specialty co. gave a good vaudeville entertainment to a small house 25. A Legal Wrack 21.

**ALLENSTOWN.**—MUSIC HALL (A. S. Grim, manager): Our German Ward was acceptably presented Nov. 23 to medium business. Allen Weightman as Toney was good. A feature of the entertainment is the excellent music furnished by the Harmony Orchestra. The German's Minstrel drew a good-sized house 27. They give an excellent entertainment. A Clean Sweep was presented twice on Thanksgiving Day. The matinee was slimly attended, but the evening performance was witnessed by a full house. The audience appeared to be well entertained.

**SHANSHIN.**—G. A. R. OPERA HOUSE (John P. Oiler, manager): George Lauri and Marietta Nash; both prize favorites here, appeared in Turned Up Nov. 20 to a large and enthusiastic audience. Mr. Lead as Carraway House is intensely funny and

the co. throughout is excellent. Tarnhill's Struck Gas co. 25, 26 to big business, giving good satisfaction. The Irish National Concert co. 27 gave a rare musical treat to a very small house, owing, doubtless, to the extremely inclement weather.

**WARREN.**—LIBRARY HALL (W. A. Alexander, manager): Hanlon's Fantasma Nov. 25, 26, to the largest houses of the season. Everyone more than pleased. J. Z. Little's World co. 27 to a fair house. Deserved better.

**HANTICOKE.**—BROADWAY HALL (F. P. Crozier, manager): Silver King co. housed to a fair house Nov. 27 and gave a good performance. They would have drawn a better house had not the weather been stormy. Thrown Upon the World 4.

**MAHANOV CITY.**—OPERA HOUSE (J. J. Quirk, manager): Our German Ward co. gave a poor performance to a crowded house Nov. 22. The music was the only enjoyable part of the performance. Florence Hastings, supported by a tolerably fair co., in a repertoire of popular plays week of 25 gave general satisfaction to large and well-pleased audiences.

**WILLIAMSPORT.**—ACADEMY OF MUSIC (Wm. G. Elliott, proprietor): Irish National Concert co. Nov. 25 to a small but appreciative audience. Captain Swift 26 to a fair-sized and well-pleased audience. The Hanlon's Fantasma 27, 28, three performances, to good business and enthusiastic audiences.

**WILKESBARRE.**—MUSIC HALL (M. H. Burgher, manager): Fairies' Well Nov. 21 to a small house. Stormy night. Carroll Johnson and John Ward are both old favorites here, and the co. in good throughout. George Stanley in A Royal Hand 23, return date, to large business. Captain Swift 27 to very fair business, considering the stormy weather. Beacon Lights 28, matinee and night, to good business.

**PITTSBURGH.**—MUSIC HALL (W. D. Evans, manager): Beacon Lights to a fair house Nov. 25. A Legal Wrack, matinee and evening performance, to good business 28. Passion's Slave 6; Hardie-Von Leer 10; Robert Mantell 10.

**MEADVILLE.**—ACADEMY OF MUSIC (E. A. Handstead, manager): Beacon Lights drew lightly Nov. 21 and played to a small house. Little's World 28 fared much better and played a packed house. Conrad the Corsair, billed for 7, canceled on account of poor business.

**SHENANDOAN.**—THEATRE (P. J. Ferguson, manager): Struck Gas played to a small house Nov. 23, but returned Thanksgiving Eve and received a hearty welcome from a large audience.

**HARRISBURG.**—OPERA HOUSE (W. R. Ward, manager): Kittie Rhodes made her annual visit Nov. 23 and played to a week of very good business. The receipts for the week of 10-20-21 amounted to \$4,000. Her repertoire is large and varied, costumes new and tasty and support excellent. —CHESTNUT STREET HALL (Peters and Duker, managers): The National Irish Concert co., engaged for 26 (Thanksgiving Day), met with a poor reception. The co. is one of sterling merit, and though no tears were shed by them at the startling display of empty seats, still a good house is always to be desired. The Fakir 4; Evangelist 5.

**BETHLEHEM.**—OPERA HOUSE (L. F. Walters, manager): Madame Frey's Slave co. very slim business Nov. 23; 24, 25, 26, better. Our German Ward Nov. 23; On the Frontier 24. —ITEM: L. F. Walters, manager of the Opera House, Bethlehem, Pa., has sold out his interest in the Lehigh Theatre to his partner, A. L. Smoyke. Mr. Walters will devote all of his time to the Opera House.

## RHODE ISLAND.

**WOONSOCKET.**—OPERA HOUSE (George E. Hawes, manager): Drifting Apart co. played to a fair house Nov. 23. J. B. Smith's Slave co. had an unduly small house 25. Wife for Wife co. had a good house at matinee and played to a packed house in the evening 28.

**PROVIDENCE.**—PROVIDENCE OPERA HOUSE (Robert Morrow, manager): Rose Coghlan supported by a splendid co. drew large audiences week closing Nov. 30. At the matinee Thanksgiving Day, the house was packed. The Exiles week of 2. —THE GAITY OPERA HOUSE (R. F. Keith, manager): One of the bravest made a bit hit, week closing 30. On Thanksgiving Day the house was in attendance and had for either performance at the opening of the doors, every seat having been sold in advance. John A. Stevens week of 2.

**NEWPORT.**—NEWPORT OPERA HOUSE (H. Bull, manager and proprietor): E. P. Sullivan and co. in repertoire began week of Nov. 25 to fair business but increased to a big house with Ingomar 28. They gave general satisfaction. —ELKS: The second social session of Newport Lodge of Elks was held 24. Mr. Sullivan and his co. were in attendance and Elks who have been present at social sessions over the States say that Newport Lodge is equal to any. This speaks volumes for the success of Lodge 104.

## SOUTH CAROLINA.

**CHARLESTON.**—ACADEMY OF MUSIC (W. T. Keogh, manager): Cal Wagner's Minstrels, minus Happy Cal, in a chestnutty bill, to a fair house Nov. 26. Lost in London played to a large house 27. Margaret Mather presented Lady of Lyons and Romeo and Juliet to a select and appreciative audience 28 and matinee. —GRAND OPERA HOUSE (J. F. O'Neill, manager): Murray and Murphy played to fair business 25. Little Miss Melrose (this co. reserves special mention). —ITEM: The new front of the Grand is nearing completion. Over 1,000 tickets were sold at the Bell-Ellis Saturday matinee.

## TENNESSEE.

**MEMPHIS.**—MEMPHIS THEATRE (Ellis Leubrie, manager): Thomas W. Keene and co. to good business Nov. 23-25. His Richard, Saturday night drew the largest house of the engagement; every seat sold. The Wife co. opened 25 for the week. The co. and play excellent. Emma Abbott week of 2. —ITEM: Murray and Murphy. The Wife co. is a Nashville boy and no doubt his friends will give him quite a nice reception. —George Louisa is here all the week. He speaks in the highest terms of the Abbott co. The advance sale opens 28 and a line of ticket buyers was formed in front of the theatre 26, notwithstanding it has been raining for two days.

**COLUMBIA.**—GRAND OPERA HOUSE (L. Peterson, manager): Al G. Field's Minstrels to a full house Nov. 23.

**KNOXVILLE.**—STAUD'S THEATRE (Fritz Staud, proprietor): Margaret Mather Nov. 23 in Romeo and Juliet to the largest and most fashionable audience of the season. House all sold in three hours after the box office was open. Manager Staud received telegrams for over a hundred seats that he was unable to furnish. The performance was superb. Charles A. Gardner in Patherland 26 to a crowded house. Mr. Gardner made a decided hit. Murray and Murphy 27; Aiden Benedict in Fabio Rosani 1.

**CHATTANOOGA.**—NEW OPERA HOUSE (Paul R. Albert, manager): Margaret Mather presented The Honey-moon to a packed house Nov. 23. The audience was delighted with the performance and Miss Mather responded to certain calls after each act. Charles A. Gardner in Patherland 27, 28 and matinee to good business and satisfactory performances. Al G. Field's Minstrels 29; Murray and Murphy 30.

**NASHVILLE.**—THE VANDERBILT (J. O. Nelson, manager): W. W. Thilston's Zig Zag co. drew large and thoroughly delighted audiences first half of the week, closing Nov. 29. The Emma Abbott Opera co. the latter half of the week to packed houses. The Wife 2-4. He, She, Him and Her 5-7. —ITEM: Dan Conaside, treasurer of the Emma Abbott Opera co., has been in town all week shaking hands with his friends. He arrived several days in advance of his co., having come on a visit to the folks at home. C. J. Emmerson, the young man who leased the Opera House and was going to run it as a popular priced house, has suddenly disappeared from town, leaving unpaid various bills. The report is that he skipped out on \$5,000 which he had collected as rent from a local negro minstrel co. —I am advised that Mr. Emmerson's real name is Currier and that he hails from Cincinnati. His father is a prominent musician there. —Cal Wagner has left the minstrel co. bearing his name and passed through here a few days ago on his way North.

## TEXAS.

**GALVESTON.**—TRENTON OPERA HOUSE (H. Greenwall and Son, managers): The Thompson Opera co. Nov. 20 to 22 in Said Pasha and Fra Diavolo drew big houses. Though some too strong, it

was the first opera co. of the season and consequently received a generous welcome. Jules Gran's Comic Opera co. 25, opening a four nights engagement in America to a full house. —ITEM: The Thompson Opera co. should be provided with the score of opera Fra Diavolo before further inflicting that opera with only the aid of a piano. Harry L. Rattenberry and Little M. Barton, both of the Thompson co. were married in this city Nov. 23.

**SAN ANTONIO.**—GRAND OPERA HOUSE (T. W. Mullaly, manager): Thompson Opera co. in Said Pasha Nov. 15, 16 to packed houses. Held by the Enemy 17-19 to fair business; co. excellent. Agnes Herndon 20-21 to good business in La Belle Marie and Commercial Tourists' Bride. Co. gave evident satisfaction especially in the last named play.

**SHERMAN.**—SHERMAN OPERA HOUSE (A. Q. Nash and co. managers): Professor Bristol's Equestrianism had large and well pleased audiences Nov. 22, 23.

**DALLAS.**—DALLAS OPERA HOUSE (A. Greenwall and Son, managers): Bristol's Equestrianism to good business Nov. 18-21. R. D. McLean and Marie Prescott 22, 23 and matinee to large and fashionable audiences. They presented Virginia, Winter's Tale, and Ingomar in an excellent manner. Naciya Artubek who is with this company is a Dallas boy and met with a cordial reception upon his appearance here. He was the recipient of a number of floral offerings.

**TEMPLE.**—BIJOU OPERA HOUSE (Joe Radd, manager): Davidson and Gilbert's She co. gave an extremely bad performance to a large and indignant audience 25. Georgia Minstrels 26, Newton Beers, 29, Sea of Ice 30.

**WACO.**—OPERA HOUSE (J. P. Garland, manager): Held by the Enemy played to good business Nov. 21.

**FORT WORTH.**—OPERA HOUSE (George H. Dashwood, manager): McLean-Prescott Co., opened to 200 Nov. 20 in Richard III. Held by the Enemy 22, 23; fair business.

**AUSTIN.**—MILLET'S OPERA HOUSE (Captain C. F. Millett, manager): Howard Long, assistant manager; Agnes Herndon Nov. 18 in La Belle Marie to large business. —ITEM: I am very much pleased with THE DRAMATIC MIRROR new feature in the way of essays by leading dramatists and critics. It will, no doubt prove beneficial to all. THE MIRROR readers are instructive to members of the profession. As for myself I am truly glad to see this improvement. THE DRAMATIC MIRROR like good wine improves with age.

**BRENSHAW.**—GRAND OPERA HOUSE (A. Simon, manager): McLean and Marie Prescott 26 in Othello to a large house despite a rain storm. Miss Prescott as Iago, presents the character in fine style. Mr. McLean's Othello was very good. After 2, 3.

**CORNICANA.**—CORNICANA OPERA HOUSE (L. C. Revare, manager): Streets of New York Nov. 18 to good business. H. C. Doldson's rendition of Tom Rader was fair, remainder of the co. weak. Richard and Dickson's She, 27.

## UTAH.

**SALT LAKE CITY.**—SALT LAKE THEATRE (C. S. Burton, manager): Duff's Opera co. played a very successful engagement Nov. 18-21 and matinee. They gave Paola and Trip to Africa, the latter being in its first presentation by this organization. They did very well, there being no decided breaks. Their attentive glances toward the leader were quite marked, however. Of the co., which is not so good as the one which Mr. Duff had here last year, Pearl Pearson, Mark Smith, Georgina Von Januchowsky and Laura Joyce Bell divided the singing honors equally. Digby Bell carries Paola on his shoulders so far as the fun is concerned. He received many recalls in his song entitled "Birdie." The chorus is very large and the costumes elegant. All in all, a very fair entertainment. —GRAND OPERA HOUSE (Will Burgess, manager): Little Lord Fauntleroy packed the house back to the doors three times 21. The largest matinee the house has seen in many years. The receipts for the engagement were near \$4,000. Flossy Ethyl and George Cooper, the children, are both very bright. —ITEM: Sainsbury, the photographer, succeeded in getting some very beautiful pictures of the children of the Fauntleroy co., also of Miss Rosemore. —Mr. Pearson, of the Duff Opera co., will be remembered for some time, as he left his impression in several phonographic cylinders which are being reproduced occasionally for the delectation of the visitors in a certain business house. "The harp that once through Tara's Halls" and "Kind Captain I've Important Information," are heard in great style. —Under the leadership of Prof. Kent, the orchestra of Grand Opera House gives entire satisfaction.

## VERMONT.

**BURLINGTON.**—HOWARD OPERA HOUSE (W. K. Walker, manager): Charles T. Ellis, supported by an excellent co., gave two entertainments Thanksgiving day. Attendance at the evening performance was the largest of the season, many finding "standing room only." The songs of Mr. Ellis found much favor with the audience.

**BRATTLEBORO.**—TOWN HALL: Frankie Kemble gave a pleasing performance in The Shanty Queen to a fair house Nov. 25. Sawtelle Comedy co. 2-week.

## VIRGINIA.

**ALEXANDRIA.**—LANNON'S OPERA HOUSE (J. M. Hill, lesser and manager): Charles Erin Verner presented Shamus O'Brien to a large and delighted audience Nov. 25. Nonpareil Dramatic co. 25. —ITEM: The Opera House has been remodeled and presents a neat and attractive appearance. The stage is well equipped with scenery.

**CHARLOTTESVILLE.**—LEVY'S OPERA HOUSE (Perry and Sibley, managers): Boston Symphony Orchestra Club to a fair sized but appreciative audience Nov. 23.

**PETERSBURG.**—ACADEMY OF MUSIC: Pinafore was presented by home talent Nov. 21 to fair business. Boston Symphony Orchestra Club drew a packed house 25.

**FARMVILLE.**—FARMVILLE OPERA HOUSE (J. L. Hunter, manager): Only a Farmer's Daughter Nov. 23 to a small but well pleased audience. Governor-elect M. Kinney and wife were in attendance. Newton Beers' Lost in London next.

**ROANOKE.**—OPERA HOUSE (C. W. Bechner, manager): Slocum's We, Us and Co. Nov. 27, 28 and Thanksgiving matinee to very large and highly delighted audiences.

**RICHMOND.**—RICHMOND THEATRE (Mrs. W. P. Powell, manager): Aiden Benedict in Fabio Rosani Nov. 23, 24; small houses. House dark week of 25. Evangelist 6, 7; Kate Castleton 9-11. —ACADEMY OF MUSIC (Berger, Leath and Myers, managers): We, Us and Co. 23, 25; fair houses. The Twelve Temptations 27-30; unprecedentedly large business. Margaret Mather 2, 3; Hole in the Ground 5-7. —COMIQUE W. W. Putnam, manager: Business good. —CASINO (Tubman and Co., managers): An excellent co. to large houses week of 25. Nellie McCoy proves a fine card.

## WASHINGTON TERRITORY.

**TACOMA.**—GERMANIA THEATRE (J. P. Howe, manager): Around the World in Eighty Days to a small house Nov. 23. —THEATRE COMIQUE (Harry Morgan, manager): This little theatre has been refitted and good vaudeville performance is given nightly. —ITEM: Thomas J. Moses will finish the scenery of the New Tacoma Theatre next week. The opening of this house has at length been fixed for Jan. 6 when Duff's Opera co. will fill a week's engagement.

## WEST VIRGINIA.

**WHEELING.**—OPERA HOUSE (F. Ringer, manager): Little Lord Fauntleroy Nov. 22-23 drew large audiences. The Fakir co. 27-28 to good business. The third act has been revised, and is much improved. —GRAND OPERA HOUSE (O. C. Genter, manager): The Kindergarten 25-27; return engagement to big business. ZoZo displayed the S. R. O. sign 28-30.

## WISCONSIN.

**MILWAUKEE.**—GRAND OPERA HOUSE (Sherman T. Brown, manager): Corried's Opera co. Nov. 22 in The King's Pool did not attract as large audiences as the performance deserved. Marie Wainwright began a week's engagement 25 in Twelfth Night before a large and appreciative audience. The production gave the best satisfaction, in fact it is the most complete performance seen here in

many days. The staging of the piece is magnificent, every detail being carefully observed. Miss Wainwright's rendition is a pleasure to listen to and her support capable in every respect. —ACADEMY (Jaco's Little manager): Held by the Enemy opened 24 and played a successful engagement. —BIJOU (Jacob Litt, manager): Joseph J. Dowling and Sadie Hanson in The Red Spider and Nobody's Claim week of 24 to good houses. The Red Spider is new here, but did not prove to be as popular as Nobody's Claim. The co. gave good satisfaction. —STANDARD (Miller and Kicol, managers): Kennedy, Williams and Magee opened 26 in Time Will Tell, which affords them opportunities for their specialties, which give satisfaction. —ITEM: The Rush Guard, a local company of the State militia, attended the performance of Held by the Enemy 26.

**SHEBOYGAN.**—SHEBOYGAN OPERA HOUSE (J. M. Kohler, manager): Kennedy, Williams and Magee in Time Will Tell to a slim house Nov. 27. Co. is good. Kennedy, Williams and Magee are good comedians and deserve good patronage. Devil's Mine 1. —ITEM: Manager Kohler has put in two new furnaces at the Opera House and one will not have to sit through a performance now with overcoat and gloves on. Two star dressing rooms have also been added, and happiness reigns supreme over all parts of the house.

## CANADA.

**WINNIPEG.**—PRINCESS OPERA HOUSE (Campbell and Leach, lessees): Pansy Reeves in Claire and The Forgemaster and Engaged, drew large and fashionable audiences week closing Nov. 3. Our Boys and My Partner week of 2.

**VICTORIA.**—VICTORIA THEATRE (Howe and Bell, managers): W. J. Fleming's Around the World in Eighty Days opened Nov. 18 to a 500 house. They played in Vancouver 19, so to crowded houses. Re-opened at Victoria 21, 22. —ITEM: Henry Bell, partner of J. P. Howe, the Portland, Ore., theatrical manager, accompanied W. J. Fleming's co. to British Columbia. He is much pleased with Victoria's prospects.

**HAMILTON.**—GRAND OPERA HOUSE (Thomas Roche, manager): The Aronson Opera co. Nov. 23, 24 presented Nadij and Erminie to large, fashionable and very appreciative audiences. Henry Lee in The Suspect was greeted by a large and enthusiastic audience 25.

**HALIFAX.**—ACADEMY OF MUSIC (H. B. Clarke, manager): E. A. McDowell's Comedy co. is doing satisfactory work, which is duly appreciated by their audiences, which are composed of a fair share of the elite of Halifax society. They commenced their third week with Colleen Bawn Nov. 18-21, and closed with Moths 22, 23. They have opened the fourth week with After Dark 25, 27 and will close the week by presenting Roadside 28-30.

**LONDON.**—GRAND OPERA HOUSE (Frank Kirchner, manager): Although not drawing good houses, Henry Lee in The Suspect gave meritorious performances Nov. 23, 25. Louis Nathal, the author of the piece, was with the co. Ida Van Cortland in repertoire week of 25 to fair business at popular prices. Her support is very good. Rhia 6, 7.

**TORONTO.**—ACADEMY OF MUSIC (Percival T. Green, manager): Helen Barry appeared Nov. 27 in A Woman's Strategem and The Cape Mall. Miss Barry created a very favorable impression. Marie Wainwright in Twelfth Night week of 2. —GRAND OPERA HOUSE (A. B. Sherr, manager): Julia Marlowe in repertoire week closing 25 was liberally patronized. Her leading support was Eben Plympton, and Mary Shaw shared honors with the star. Paola week of 2. —TORONTO OPERA HOUSE (Jacobs and Sparrow, managers): The Wages of Sin was presented by a capable co. and fairly well patronized. X. S. Wood week of 2.

**ST. CATHARINES.**—HUNT'S GRAND OPERA HOUSE (H. G. Hunt, manager): Jessie Mills and co. in a round of 7 acts at cheap prices had a crowded house week of Nov. 25. Guy Brothers' Minstrels 1; Helen Barry in Victor Durand 4.

## THE LEADER.

Manfield, O., Daily Shield and Banner.

Hereafter THE NEW YORK DRAMATIC MIRROR, the leading theatrical journal of the world, will be on file at the rooms of the Memorial Library. Harrison Gray Fiske is the editor of this Mirror, and through his energy this paper has attained the largest circulation of any of the theatrical papers.

## THE "HERALD'S" SENSATIONALISM.

Mobile Ala., Register.

THE DRAMATIC MIRROR administers to the New York Herald a well-deserved reproof for printing the absurd and most unjust story of a threatened meeting between Mr. Booth and Madame Modjeska. The Herald should leave sensationalism to less reliable journals.

## LETTER LIST.

The following letters came to this office. They will be published or forwarded on request or will be returned to the sender if not answered by the 10th day of the month following. Circulators and managers are invited to send their letters to the office.

Abell, Florida	Grath, J. W.	O'Neill, Rose
Adams, J. K.	Gilbert, Miss	Pigott, J. W.
Acker, Geo. H.	Graham, Benjamin	Reed, Fred
Anderson, C. W.	Gorman, Miss	Reed, Fred
Anderson, W. B.	Goodwin, Mrs.	Reed, Fred
Armstrong, Kirk	Govea, Harry M.	Reed, Fred
Atch, Mrs. J.	Graham, Miss	Reed, Fred
Bates, W. O.	Gray, Arthur	Reed, Fred
Boyle, Anna	Hall, A. E.	Reed, Fred
Boyle, Mrs. Lizzie I.	Hudson, W. E.	Reed, Fred
Brown, Henry	Hunt, Thos.	Reed, Fred
Brown, Wm. H.	Hunt, Thos.	Reed, Fred
Brown, Fannie G.	Hunt, Thos.	Reed, Fred
Buchanan, Fannie	Hunt, Thos.	Reed, Fred
Buchanan, Alfred	Hunt, Thos.	Reed, Fred
Buchanan, Wallace	Hunt, Thos.	Reed, Fred
Bird, Edith	Hunt, Thos.	Reed



## DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

## DRAMATIC COMPANIES.

ANDERSON'S CO.: Macon, Ga., Dec. 4. Assumption & Taylorville 7.  
AROUND THE WORLD IN EIGHTY DAYS CO.: Boise City, Ore., Dec. 4. 5. Pocatello 7. Salt Lake City 8-10.  
ALONE IN LONDON CO.: Brooklyn, N. Y., Dec. 2-4 weeks.  
ARTISTE CO.: San Francisco Nov. 11-four weeks; Los Angeles, Dec. 9-week.  
AIDEN BENEDICT: Chattanooga, Tenn., Dec. 4. Rome, Ga., 5. Talladega, Ala., 6. Matson 7. Aniston 8. Augusta, Ga., 12. Columbus, S. C., 13.  
AFTER DARK CO.: Findlay, O., Dec. 5. Youngstown 6. Beaver Falls, Pa., 7.  
ADA GRAY CO.: Milwaukee Dec. 2-week.  
A LEGAL WIDOW CO.: N. Y. City, Dec. 2-week.  
ANNE PHILLEY CO.: Boston Nov. 18-4-5 weeks.  
ANDREWS DRAMATIC CO.: Rawlins, Wyo., Dec. 2-week; Rock Springs 9-week; Evanston 16-week.  
AUGUSTIN DALY'S CO.: New York City Oct. 2-indefinite.  
A BUNCH OF KEYS (Western) Co.: Junction City, Kas., Dec. 4. Manhattan 5. Lawrence 6. Ottawa 7. Emporia 8. Newton 9. Valparaiso 11. Winfield 12. Arkansas City 13. Wellington 14. Wichita 15. Hutchinson 17. Lombard 18. Dodge City 19. Garden City 20. Colorado City 21. Aspen 22.  
ADAMS DRAMATIC CO.: Meriden, Ct., Dec. 2-week; Holyoke, Mass., 9-week.  
ARABIAN NIGHTS CO.: Detroit, Mich., Dec. 4. Ann Arbor 5. Defiance, O., 6. Tiffin 7.  
A. H. PALMER'S CO.: Cleveland, O., Dec. 2-week.  
ADELPHI FRUIT CO.: Bennington, Vt., Dec. 2-week.  
A BUNCH OF KEYS (Eastern) Co.: Philadelphia Dec. 2-week.  
A NIGHT OFF CO.: Columbia, La., Dec. 5. Galveston 6, 7. Houston, Tex., 9. 10. San Antonio 11, 12. Austin 13, 14.  
BOOTSLE BABY CO.: Harlem, N. Y., Dec. 2-week.  
BOY TON THEATRE CO.: Macon City, Ga., Dec. 5.  
BASS HIT CO.: Marinette, Wis., Dec. 4. Menominee, Mich., 9. Appleton, Wis., 6, 7.  
BOOTH-MOJESKA CO.: New York City, Nov. 4-Dec. 7.  
BLUE AND THE GRAY CO.: Montreal, Dec. 2-week; Toronto 9-week; Buffalo 10-week.  
BRASS MONKEY CO.: New York City, Dec. 2-twelve weeks.  
BELLS OF HAZLEHURST CO.: Attleboro, Mass., Dec. 5. Fall River 6. New Bedford 7.  
BERRY-FAY CO.: New York City, Sept. 2-indefinite.  
BLUEBEARD, JR. CO.: Pittsburg, Pa., Dec. 2-week; Cleveland 9-week.  
BURGLAR CO.: St. Paul, Minn., Dec. 2-week; Minneapolis 9-week; Duluth 16-18.  
BRACON LIGHTS CO.: Pittsburg, Dec. 2-week; Cincinnati 9-week.  
BROOKHURST CO.: Xenia, O., Dec. 4. Chillicothe 5. Circleville 6. Vernon 7. Coshocton 9. Zanesville 10. Cambridge 11. Lancaster 12. Washington, C. H., 13. Lebanon 14. Cincinnati 16-week.  
CITY DIRECTORY CO.: St. Louis, Mo., Dec. 2-week; Kansas City 9-week.  
CAPTAIN SWIFT CO.: Baltimore, Dec. 2-week; Toronto, Ont., 9-11; Hamilton 12. London 13. Port Huron 14. Chicago 15-week.  
CLARA MORRIS CO.: Brooklyn Dec. 2-week.  
CHARLES-WYNDHAM: N. Y. City Nov. 4-indefinite.  
CORA VAN TASSEL CO.: New Orleans, Dec. 2-week.  
CHIP OF THE OLD BLOCK CO.: Kansas City, Mo., Dec. 2-week; Nebraska City, Neb., 9. Council Bluffs, Ia., 10. Sioux City 11. Fremont, Neb., 12. Lincoln 13-14. Beatrice 15.  
CASPER THE YODLER CO.: Plymouth, Mass., Dec. 4. Norwich, Ct., 5. Mystic 6. Middletown 7. Paterson, N. J., 9-week.  
CHARLES E. VERNER CO.: East Liverpool, O., Dec. 4. Bellaire 5. Steubenville 6. Urichville 7. Columbus 9-week.  
CHARLES A. GANDYER CO.: Athens, Ga., Dec. 4. Augusta 5. Savannah 6. 7. Charleston, S. C., 9. 10. Columbia 11. Charlotte, N. C., 12. Danville, Va., 13. Lynchburg 14. Roanoke 15. Richmond 16. Charlotte 17. Thompson's Co. Spokane Falls, Wash., Dec. 4. Sprague 5. Tacoma 6. Ellensburg 7. C. O. D. Co. Turners Falls, Mass., Dec. 4. Chicopee 5. Chicopee Falls 6. No. Adams 7.  
CLEAN SWEEP CO.: Syracuse N. Y., Dec. 2-4. Utica, 5-7. Buffalo 9-week.  
COLD DAY (Western) Co.: Port Huron Mich., Dec. 4. Leperet 5. St. Louis 6. 7. Manistowish 9. Lexington 10. Red City 11. Highland 12. Charlotte 13. Kalamazoo 14. Cold Water 15.  
COLD DAY CO.: Marion Ind., Dec. 6. Wabash 7. Huntington 9. Paulding, O., 10. Defiance 11. Wapakoneta 12.  
CASEY'S TROUBLES CO.: Burlington Ia., Dec. 4. Washington 5. Davenport 6. Muscatine 7.  
CORA TANNER CO.: New York City Dec. 2-week.  
DESMOND THOMPSON: N. Y. City-indefinite.  
DANIEL BOONE CO.: Cincinnati Dec. 2-week.  
CHICAGO COMEDY CO.: Des Moines Ia., Dec. 2-week.  
CLAIR PATTEE CO.: Des Moines Ia., Dec. 9-week.  
DELMORE'S CO.: Shenandoah, Pa., Dec. 2-week.  
DARK SECRET CO.: Newark, N. J., Dec. 2-week.  
DRAFTING APART CO.: Boston, Dec. 2-week.  
DEAR IRISH BOY CO.: Green Bay, Wis., Dec. 4. Kaukauna 5. Oshkosh 6. Watertown 7.  
DAN'L SULLY CO.: Cleveland, O., Dec. 2-week; Pittsburg, Pa., 2-week.  
ELY STOCK CO.: Danville Va., Dec. 2-week.  
EDWIN ARDEN CO.: Providence, R. I., Dec. 2-week; Brooklyn 9-week; Albany 16-18. Cohoes 19. Saratoga 20. Schenectady 21.  
EDWARD HARRISON'S CO.: Indianapolis Ind., Dec. 4-5.  
EFFIE ELLISER CO.: Sandusky, O., Dec. 4. Detroit 7.  
EU-JICE GOODRICH CO.: Moline, Ill., Dec. 2-week; Galesburg 9-week; Peoria 16-week.  
ESTELLE CLAYTON CO.: La Porte, Ind., Dec. 4. Buchanan, Mich., 5. Niles 6. Dowagiac 7. Kalamazoo 8.  
EMILES CO.: Providence, R. I., Dec. 2-week.  
E. H. SOTHERS: Philadelphia, Nov. 25-two weeks; Baltimore, Dec. 9-week; Washington, D. C., 16-week.  
EMMA WELLS CO.: Waterloo, Can., Dec. 4. Granby 5.  
EVANGELINE CO.: Altoona, Pa., Dec. 4. Harrisburg 5. Richmond Va., 6-7.  
EDWARD P. SULLIVAN CO.: Nashua N. H., Dec. 2-week; Concord 9-week; Meriden, Ct., 16-week.  
FRANKIE JONES CO.: Jacksonville, Ill., Dec. 2-4. Springfield 5-7. Canton, O., 9-11. Champaign, Ill., 12-14. Bloomington 15-18. Pekin 19-21. La Salle 22-25. Ottawa 26-28. Kankakee 29-31.  
FANTASMA (R.) Co.: Shamokin, Pa., Dec. 4-5. Binghamton, N. Y., 6-7.  
FAIRIES' WELL CO.: Bay City, Mich., Dec. 2. East Saginaw 3. Grand Rapids 4. 5. Toledo, O., 6, 7.  
FRANK MAYO CO.: San Francisco Cal., Dec. 9-two weeks.  
FANNY DAVENPORT CO.: Chicago Nov. 25-two weeks.  
FELSON-ERROL CO.: Toledo, O., Dec. 2-week; Detroit 9-week; Grand Rapids 16-week.  
FAKIR CO.: Harrisburg Pa., Dec. 4. Pottstown 5. Reading 6, 7.  
FLORENCE HAMILTON CO.: Portsmouth, Ind., Dec. 2-5.  
FLOY CROWELL CO.: Philadelphia Dec. 2-week.  
FREDERICK WARDE: Montgomery, Ala., Dec. 4. Pensacola, Fla., 5. Mobile Ala., 6-7. New Orleans 8-week.  
FAT MEN'S CLUB CO.: Utica, N. Y., Dec. 4. Rome 5. Syracuse 6-7. Auburn 9. Oswego 10. Watertown 11. Amsterdam 12. Saratoga Springs 13. Gloversville 14.  
FRANCESCA REDDING CO.: New Brunswick, N. J., Dec. 2-week.  
FOOTSTEP CO.: Worcester, Mass., Dec. 5-7. Hartford, Ct., 9-11. New Haven 12-14. Bridgeport 15-18.  
FRANK DANIELS CO.: Minneapolis, Minn., Dec. 2-4. St. Paul 5-7. Chicago 9-two weeks.  
FERNCLIFF CO.: Toledo, O., Dec. 2-4. Detroit, Mich., 5-7.  
FREDERICK LORANGER CO.: Goshen, Ind., Dec. 4-7.  
GREAT METROPOLIS CO.: Brooklyn, N. Y., Dec. 2-week.  
GUILTY WITHOUT CRIME CO.: Augusta Ga., Dec. 4. Atlanta 5. Chattanooga, Tenn., 6. Knoxville 7.  
GRAY-STREPHENS CO.: Indianapolis, Ind., Dec. 2-week.  
GRIMMER-DAVIES CO.: Helena, Mont., Dec. 4-7. Bozeman 5. Billings 10. Miles City 11. Jamestown 13. Fargo 14. Winnipeg 16-week.

GRAMHAM EARLE CO.: Fremont, O., Dec. 2-week; Elvira 3-week.  
GRANT SCHNEIDER CO.: Springfield, N. Y., Dec. 4. Genesee 5. Jamestown 7.  
GOWANOW MOHAWK: Baltimore, Md., Dec. 2-week.  
GEORGE HAMILTON CO.: Lewistown, Ill., Dec. 2-week; Beardstown 9-week.  
HARBOR LIGHTS CO.: Chicago, Ill., December 2-week.  
HATTIE BERNARD-CHASE: New Orleans, Dec. 2-week; Shreveport 9. Marshall 10. Tyler 11. Palestine 12. Galveston 13. 14. Houston 15, 17.  
HELD BY THE ENEMY CO.: Hot Springs, Ark., Dec. 4. Pine Bluff 5. Little Rock 6, 7. Memphis, Tenn., 9-11. Nashville 12 14.  
HOLE IN THE GROUND CO.: Richmond, Va., Dec. 5-week. Easton, Pa., 9. Wilkesbarre 10. Lancaster 11. Wilmington, Del., 12-14.  
HE. SHE. HIM. HER CO.: Nashville, Tenn., Dec. 5-7.  
HELD BY THE ENEMY (Gillette's) Co.: Chicago Dec. 2-week. St. Paul 9-11. Minneapolis 12-14. Duluth, Minn., 16, 17. East Clare 18. La Crosse 19. Oshkosh 20. Springfield 21.  
HANS THE BOATMAN CO.: Salt Lake City Dec. 5, 6. Hilarity Co., Danville, Ill., Dec. 5. Champaign 6. Bloomington 7. Springfield 9. Quincy 10. Keokuk, Ia., 11. Galesburg, Ill., 12. Burlington, Ia., 13. Moline, Ill., 14.  
HANS ACROSS THE SEA CO.: New York City Dec. 2-week.  
HOLD IN SLAVERY CO.: Princeton, Ind., Dec. 4-5.  
HIS NATURAL LIFE CO.: Buffalo, N. Y., Dec. 2-week.  
HUMPTY-DUMPTY CO.: Montrose, Dec. 4. Provo 5. Salt Lake City 6, 7.  
HUNT COMEDY CO.: Marysville, Mo., Dec. 2-week.  
HARRY F. KEENE CO.: Vancouver, B. C., Dec. 5-7.  
IN THE RANKS CO.: Rochester, N. Y., Dec. 2-week; Troy 9-week; Montreal 16-week; Toronto 23-week.  
IVY LEAF CO.: Decatur, Ill., Dec. 4. Springfield 5. Quincy 6-7. Keokuk 9. Burlington 10. Clinton 11. Cedar Rapids, Ia., 12. Dubuque, 13. Muscatine 14.  
IDA VAN CORTLAND CO.: Brantford, Ont., Dec. 2-week. Simcoe 9-11. Hamilton 12-14.  
IRISH HEARTS OF OLD CO.: Des Moines, Ia., Dec. 4-5.  
J. K. ENNETT CO.: Baltimore Dec. 2-week; New York, N. J., 9-week; Jersey City, N. J., 10-12.  
JEFFERSON-FLORENCE CO.: Philadelphia Dec. 2-week.  
J. B. FOLEY CO.: Brooklyn, N. Y., Dec. 9-week; Montreal, Can., 16-week.  
J. J. DOWLING CO.: Chicago Dec. 16-week.  
JULIA MARLOWE: Washington, D. C., Dec. 2-week.  
JOHN A. STEVENS CO.: Providence, R. I., Dec. 2-week; N. Y. City 9-week.  
JOSEPH MURPHY: Cincinnati Dec. 2-week; Fort Wayne 9. Decatur 10. Peor 11, 12. Rock Island 13.  
JENNIE HOLMAN CO.: Baton Rouge, La., Dec. 5-week.  
JOHN DILLON CO.: Richmond, Ind., Dec. 4. Lexington 5. Clinton 6. Lamar 7.  
KATE CASTLETON: Philadelphia Dec. 2-week; Richmond, Va., 9-11. Lynchburg 12. Norfolk 13, 14.  
KEEP IT DARK CO.: Galesburg, Ill., Dec. 4. Monmouth 5. Pekin 6. Peoria 7. Chicago 9-week.  
KEWDALES: Brooklyn, N. Y., Dec. 2-week.  
KITTIE RHODES: York, Pa., Dec. 2-week; Lebanon 9-week.  
KAJANKA CO.: N. Y. City Dec. 2-indefinite.  
LOST IN NEW YORK CO.: Elkhart, Ind., Dec. 9. 10. Muskegon, Mich., 11, 12. Jackson 13, 14. Bay City 15-17. East Saginaw 18-20.  
LATER ON CO.: Pittsburg, Pa., Dec. 2-week; Philadelphia 9-week; New York City 16-week.  
LITTLE LORD FAUNTLEROY CO.: Kansas City, Mo., Dec. 2-week; Topeka 3. St. Joseph 10, 11. Lincoln 12. Omaha 13, 14. St. Paul 16-18. Minneapolis 19-21. Chicago 23-week.  
LITTLE LORD FAUNTLEROY CO.: Aspen, Col., Dec. 2. Leadville 3. Pueblo 4. Colorado Springs 5. Little Lord Fauntleroy Co.: N. Y. City Nov. 25-indefinite.  
LITTLE LORD FAUNTLEROY CO.: Frankfort, Ky., Dec. 4. Madison, Ind., 5. Memphis, Tenn., 6, 7. Evansville, Ind., 12. Vincennes 13. Danville, Ill., 14. Decatur 16. Springfield 17. Keokuk, Ia., 18. Oskaloosa 19. Des Moines 20, 21.  
LIZZIE EVANS CO.: Urbana, O., Dec. 4. Pomeroy 5. 7. Hamilton 9.  
LITTLE MUGGET CO.: Joplin, Mo., Dec. 4. Springfield 5. Nevada 6. Sedalia 7. Jefferson City 9. Mexico 10. Macon 11. St. Joseph 12-15.  
LEONZO BROS.: Bradstock, Pa., Dec. 2-week; Beaver Falls 9-week; Baltimore 16-week.  
LESLIE DAVIS CO.: La Grange, Tex., Dec. 4. Bastrop 5-7. Taylor 9-11. Georgetown 12-14. Cameron 16, 17. Brenham 18, 19.  
LIGHTS AND SHADOWS CO.: Bay City, Mich., Dec. 4. Saginaw 5. Flint 6. Port Huron 7. Cleveland, O., 9-week.  
LILLIAN LEWIS: Mobile, Ala., Dec. 4, 5.  
LITTLE TRAMP CO.: McKeesport, Pa., Dec. 6, 7.  
LEWIS MORRISON: Elkhart, Ind., Dec. 4. Kalamazoo, Mich., 5. Grand Rapids 6. 7. Bay City 9. East Saginaw 10. Flint 11. Detroit 12, 14. Cleveland, O., 16-week.  
LOUIS JAMES: Rockford, Ill., Dec. 4. Milwaukee 5-7. St. Paul 9-11. Minneapolis 12, 14.  
MINNIE MADDERS: Tacoma, W. T. Dec. 6, 7. Seattle 9, 10. Butte City, Mont., 12-14. Anacosta 16. Helena 17, 18. Fargo, Dak., 19.  
MESTAYER-VAUGHN CO.: Baltimore, Md., Dec. 2-week.  
MACLEAN-PRESCOTT CO.: Beaumont, Tex., Dec. 4. Orange 5. Lake Charles, La., 6. New Iberia 7. Baton Rouge 9. Natchez 10, 11. Jackson 12, 13. Meriden 14. Selma, Ala., 16, 17. Montgomery 19. Birmingham 20, 21.  
MCKEE RANKIN CO.: Butte, Mont., Dec. 4. Anacosta 5. Deer Lodge 6. Maryville 7. Helena 9, 10. Salt Lake 12, 13. Denver 16-week.  
MME. NEUVILLE CO.: Syracuse, N. Y., Dec. 2-week.  
MAGGIE MITCHELL CO.: Buffalo, N. Y., Dec. 4.  
MC CARTHY'S MUSICALS CO.: St. Louis, Dec. 2-week; Chicago 9-week; Kansas City, Mo., 15-week.  
MAUDE ATKINSON CO.: New Orleans, Dec. 2-week.  
MONTE CRISTO (FRANK LINDON'S) CO.: Circleville, O., Dec. 9. Indianapolis, Ind., 16-week.  
MONROE-RICE CO.: Jersey City, N. J., Dec. 2-week; Baltimore, Md., 9-week.  
MR. BARNES OF NEW YORK CO.: Atchison, Kas., Dec. 4. Leavenworth 5. St. Joseph, Mo., 6. Hannibal 7. St. Louis 8-week.  
MAZEPPA CO.: Hoboken, N. J., Dec. 2-week.  
MAIN LINE CO.: Texarkana, Ark., Dec. 3, 4. Marshall, Tex., 5, 6. Palestine 7, 8.  
MURRY-MURPHY CO.: Louisville, Ky., Dec. 2-week.  
MY PARTNER CO.: Grand Rapids, Mich., Dec. 2-week.  
MAYKIND CO.: Chicago, Ill., Dec. 2-week.  
MRS. GEO. S. KNIGHT CO.: Minneapolis, Minn., Dec. 2-week; Chicago 9-week.  
MARGARET MATHER CO.: Richmond, Va., Dec. 2-4. Petersburg 5. Norfolk 6. 7. Philadelphia 9-week.  
MILIE RHEA: Chatham, Can., Dec. 5. London, 6, 7. Toronto 9-11. St. Catharines 12. Niagara, N. Y., 13. Jamestown 14. Elmira, Pa., 19. Franklin 17. Butch, N. Y., 19. Binghamton 20.  
MONTE CRISTO (O'Neill's) Co.: Philadelphia Dec. 2-week.  
MOTHER-IN-LAW CO.: Ottawa, Can., Dec. 2-4. Toronto 5, 7. St. Catharines 9. Chatham 12. Jackson, Mich., 13. Chicago 16-week.  
MILTON NOBLES: Sacramento, Cal., Dec. 9, 10. Ogden, Utah, 11. Salt Lake City 13, 14.  
MADEIRA WAINWRIGHT: Toronto, Can., Sept. 3-7. N. Y. City 16-four weeks.  
MME. JANASCHKE: Philadelphia Nov. 25-two weeks.  
NELLIE FREE CO.: Van Wert, O., Dec. 4, 5. Auburn, Ind., 6. Goshen 7.  
NELLIE MCHENRY CO.: Houston, Tex., Dec. 4, 5. Beaumont 6. Lake Charles 7. New Orleans 9-week; Shreveport 16. Marshall 17. Texarkana 18. Hot Springs 19. Little Rock 20. St. Louis 23-week.  
NOBLE OUTCAST CO.: Horton, Kas., Dec. 16. Sabbath 18. Marysville 19. Washington 20. Belleville 21. Beloit 22. Concordia 24. Clay Centre 25.  
NEIL BURGESS: N. Y. City Nov. 18-indefinite.  
NAT GOODWIN CO.: Columbus, O., Dec. 2-4. Indianapolis 5-7. Pittsburgh 9-week.  
NATURAL LIFE CO.: Quincy, Ill., Dec. 5. Peoria 6. Decatur 7. Chicago 9-week.  
NEW YORK THEATRE CO.: Dawson, Pa., Dec. 2-4. Bedford 5-7. Frostburg, Md., 9-week.  
N. S. WOOD: Toronto, Can., Dec. 2-week.  
ONE OF THE FINEST CO.: Kansas City, Mo., Dec. 2-week; Leavenworth, Kas., 9. Atchison 10. Wichita 11, 12. Topeka 13, 14.

OLD HOMESTEAD CO.: Kansas City, Dec. 2-week.  
OLD JED PROUTY CO.: Bridgeport, Ct., Dec. 4.  
WEONASCHET, R. I., 5. Lynn, Mass., 6, 7. Bangor 9. 10. Portland 11, 12. Laconia, N. H., 13.  
OUR FLAT CO.: Paterson, N. J., Dec. 2-week.  
OLIVER BYRON CO.: Boston, Dec. 2-week; Fall River, Mass., 9. North Attleboro 10. Brockton 11. Lowell 12. Gloucester 13. Lynn 14.  
OLE OLSON CO.: Owatonna, Minn., Dec. 4. Waseca 5. St. Peter 6. Winona 7.  
ONE OF THE BRAVEST CO.: Holyoke, Mass., Dec. 4. Springfield 5. Pittsfield 6. Northampton 7. Westfield 8.  
ONLY A FARMER'S DAUGHTER CO.: Newbern, Ky., Dec. 4-5. Kingston 6. Wilmington 7. Goldsboro 9. Charleston, S. C., 10-11. Florence 12. Sumpter 13. Camden 14. Columbia 16. Newberry 17, 18. Greenville 19. Spartanburg 20. Asheville 21. Knoxville, Tenn., 23. Chattanooga 24. Rome, Ga., 25. Atlanta 26. Columbus 27. Americus 28. Thomasville 30. Jacksonville, Fla., 31.  
OUR GERMAN WARD: Columbia, Pa., Dec. 4. Lebanon 5. Harrisburg 7. Lewisburg 9. Huntingdon 10. Altoona 12. Connellsville 13. Uniontown 14.  
P. F. BAKER CO.: St. Louis, Dec. 2-week; Cairo, Ill., 9. Paducah, Ky., 10. Henderson 11. Hopkinsville 12. Murfreesboro, Tenn., 13. Chattanooga 14.  
POSTAGE STAMP CO.: St. Joseph, Mo., Dec. 4. Lincoln, Neb., 5. Omaha 6, 7.  
POSSIBLE CASE CO.: New Orleans, La., Dec. 2-week; Galveston, Tex., 10. Houston 11, 12. Columbus 13. San Antonio 14, 15.  
PAULINE PARKER CO.: Rochester, N. Y., Dec. 2-week; Cleveland, O., 9-week.  
PATTI ROSA CO.: Omaha, Dec. 6, 7. St. Paul 9-week.  
PASSION'S SLAVE CO.: Wilkesbarre, Pa., Dec. 4. Plymouth 5. Pittsford 6. Easton 7. Philadelphia 9-week.  
PAYMASTER CO.: Harlem, N. Y., Dec. 2-week.  
PEOPLE'S THEATRE CO.: Scranton, Pa., Dec. 2-week.  
PAUL KAUFAR CO.: Chicago, Dec. 2-week; Peoria, Ill., 9, 10. Des Moines, Ia., 11. Marshalltown 12. St. Joseph, Mo., 13, 14. St. Louis 15-week.  
PARLOR MATCH CO.: Boston, Dec. 2-week.  
PECK'S BAD BOY CO.: Mendota, Ill., Dec. 4. Galesburg 5. Rock Island 6. Davenport 10, 11.  
PAT ROONEY CO.: Glens Falls, N. Y., Dec. 4. Albany 5-7.  
ROGER LA HONTE CO.: Newark, N. J., Dec. 2-week.  
ROSINA VOKES CO.: Denver, Col., Dec. 2-week; Omaha, Neb., 9-11. Sioux City 12. Des Moines 13, 14.  
ROBEY'S REFINED COMEDY CO.: Alvarado, Tex., Dec. 2-week.  
RULING PASSION CO.: Grand Rapids, Mich., Dec. 2-week.  
ROBERT DOWLING CO.: Little Rock, Ark., Dec. 4. Helena 5. Pine Bluff 6. Hot Springs 7. Marshall, Tex., 9. Shreveport, La., 10. Vicksburg, Miss., 11. Memphis, Tenn., 12-14. New Orleans, Miss., 23-week.  
REUBEN GLUE CO.: Buffalo, N. Y., Dec. 2-week.  
ROLAND REED CO.: Waterbury, Ct., Dec. 4. Newburg 5. Kingston, N. Y., 6. Haverstraw 7. Brooklyn 9-week; Trenton, N. J., 16. Richmond, Va., 17. Lynchburg 18. Knoxville, Tenn., 19. Atlanta, Ga., 20, 21.  
ROYCE-LANSING CO.: Taylor, Tex., Dec. 4. Waco 5. Temple 6. Fort Worth 7.  
ROBERT MARTELL CO.: Hornellsville, N. Y., Dec. 5. Bradford, Pa., 6. Oil City 7. Williamsport 9. Pittsford 10. Harrisburg 11. Lancaster 12. Reading 13. Wilkesbarre 14.  
RENTFROW PATHFINDERS: Richmond, Ind., Dec. 2-week.  
ROYAL PASS CO.: Brooklyn, N. Y., Dec. 2-week.  
RAG BERRY CO.: Chicago, Dec. 3-two weeks; Lincoln, Neb., 17. St. Joseph, Mo., 18. Atchison, Kan., 19. Topeka 20. Kansas City, Mo., 22-week.  
ROSE COGHAN CO.: Brockton, Mass., Dec. 4. Holyoke 5. New Haven, Ct., 6. Philadelphia, Dec. 9-week.  
RICHARD MANSFIELD: Baltimore, Md., Dec. 2-week.  
RUNNING WILD CO.: N. Y. City Nov. 18-indefinite.  
RICHARD'S FARCE-COMEDY CO.: Marietta, Wis., Nov. 4. Menominee, Mich., 5. Appleton, Wis., 6, 7. Green Bay 9. Manitowish 10. Sheboygan 11, 12. Fond du Lac 13, 14.  
STANDARD THEATRE CO.: Akron, O., Dec. 2-week.  
STANLEY MACY CO.: Franklin Falls, N. H., Dec. 4. Chicopee, Mass., 5. North Adams 6. Troy, N. Y., 7. Cohoes 9. Saratoga 10. Ft. Edward 11.  
SHE CO.: Jackson, Miss., Dec. 2-4.  
ST. FELIX SISTERS: Dayton, O., Dec. 2-4. Hamilton 5. Anderson 6. Muncie 7. Frankfort 8. Kokomo 10. Peru 11. Marion 12. Ft. Wayne 13. Sandusky, O., 14.  
STUART ROBSON: San Francisco Nov. 18-three weeks.  
SHADOWS OF A GREAT CITY CO.: Bridgeport, Ct., Dec. 2-4. Waterbury 5. Birmingham 6. Yonkers 7. New York City 9-week.  
SHEN (Daly's) Co.: Galveston, Tex., Dec. 6, 7. Houston 9, 10. San Antonio 11, 12. Austin 13, 14.  
SHENANDOAH CO.: New York City Oct. 21-indefinite.  
SHANTY QUEEN CO.: Brooklyn, N. Y., Dec. 9-week; Hartford, Ct., 16-18. New Haven 10-12.  
SUSPECT CO.: Philadelphia, Dec. 2-week.  
SHENANDOAH (2) CO.: Chicago, Ill., Nov. 18-21 weeks.  
SI PERKINS CO.: Greenville, Tex., Dec. 4. Denison 5. Ft. Worth 6. Waco 7. San Antonio 9. Columbus 10. Galveston 11, 12. Houston 13. Lake Charles 14.  
STILL ALARM CO.: Columbus, O., Dec. 2-week.  
STREETS OF NEW YORK CO.: Texarkana, Tex., Dec. 4.  
SHERIDA CO.: N. Y. City, Dec. 2-week.  
SEYMOUR-STRAITON CO.: Marietta, Pa., Dec. 2-week.  
SPIDER AND FLY CO.: Anacosta, Mont., Dec. 4. Butte City 5-7. Spokane Falls, Wash., 8-10. Seattle 12, 13. Tacoma 14, 15.  
SANTALLE COMEDY CO.: Brattleboro, Vt., Dec. 2-week.  
SOL SMITH RUSSELL CO.: Decatur, Ill., Dec. 5. St. Louis 6. Red Oak, Ia., Dec. 4. Creston 5. Charleston 6. Oskaloosa 7. Ottumwa 9. Mt. Pleasant 11. Ft. Madison 12. Carthage, Ill., 13. Monmouth 14. Galesburg 16.  
SWEET LAVENDER CO.: Cincinnati Dec. 2-week; Dayton 4. Springfield 10. Decatur, Ill., 11. Springfield 12. Peoria 13, 14. St. Louis 16-week.  
SOAP BUBBLE CO.: Chicago Dec. 2-week; Minneapolis 9-week.  
SALVING: Philadelphia Dec. 2-week; Baltimore 9-week; Washington, D. C., 16-week.  
SHARPLEY CO.: Lexington, Ky., Dec. 2-week.  
THOMAS W. KEENE CO.: Louisville, Ky., Dec. 2-4. Frankfort 5. Lexington 6, 7. Indianapolis Ind., 9-12. Columbus, O., 13-14. Cincinnati 16-week.  
TIME WILL TELL CO.: Joliet, Ill., Dec. 4. Ottawa 5. Moline 6. Rock Island 7. Davenport, Ia., 8, 9.  
TURNED UP (Banger's) Co.: Washington, D. C., Dec. 2-week; Columbia, Pa., 9. Middletown 10. Reading 11-12. Bethlehem 13. Sing Sing, N. Y., 14. Brooklyn 16-week.  
TWO OLD CRONIES: Springfield, O., Dec. 4. Urbana 5. Bellefontaine 6.  
THOS. E. SHEA CO.: Williamsport Pa., Dec. 2-week; Shamokin 6-week.  
TWO JOHNS CO.: Detroit, Dec. 2-week.  
THE WORLD AGAINST HER CO.: Springfield, Mass., Dec. 2. New Haven, Ct., 5-7. Bridgeport 9-11. Lynn, Mass., 12-14.  
THROWN UPON THE WORLD CO.: Amaguna, Pa., Dec. 6. Hazleton 7. Freeport 9. Shenandoah 10. Mahanoy City 11. Mt. Carmel 13. Mauch Chunk 14.  
THE WIFE CO.: Nashville, Tenn., Dec. 2-4. Louisville, Ky., 5-7. Cincinnati 9-week; Indianapolis, Ind., 16-18. Milwaukee 19-21.  
TWO SISTERS CO.: Pittsfield, Mass., Dec. 4. Troy N. Y., 5-7. Schenectady 9. Saratoga Springs 10. Glens Falls 11. Rutland, Vt., 12. Burlington 13. Ogdensburg 14. Watertown 16. Oswego 17. Auburn 18. Syracuse 19-21.  
TIN SOLDIER CO.: Philadelphia Dec. 2-week; Albany 9-11. Bridgeport, Ct., 12-14. New Haven 16-18. Hartford 19-21.  
ULLIE ARKENTHORN CO.: Kansas City, Mo., Dec. 2-week; Lawrence, Kas., 9. Topeka, 10-12. Atchison 13-14. Leavenworth 15-18. St. Joseph, Mo., 19-21.  
UNCLE TOM'S CABIN (Stetson's) Co.: Chariton, Ia., Dec. 4. Osceola 5. Creston 6. Council Bluffs 12.  
UNCLE TOM'S CABIN (Haley's) Co.: Racine, Wis., Dec. 4. Burlington 6. Elkhart 7.  
VICTORIA VOKES: Davenport, Ind., Dec. 5, 6. Galesburg 7. Terre Haute, Ind., 10. Lafayette 11. Indianapolis 12-14. Chicago 16-week.  
VERNONA JARREAU CO.: Omaha, Neb., Dec. 4. Council Bluffs, Ia., 5. Lincoln, Neb., 6. St. Joseph, Mo., 7.  
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GILMORE'S BAND: San Antonio, Tex., Dec. 5. Galveston 6. Houston 7. New Orleans 8, 9. Mobile, Ala., 10.  
GILBERT OPERA CO.: Cambridge, O., Dec. 2-4. New Lisbon 5-7. Wooster 11. Warren 12-14.  
GRAU COMIC OPERA CO.: Austin, Tex., Dec. 4, 5. Dallas 9-11. Ft. Worth 13, 14.  
HARRIS SISTERS CO.: Spokane Falls, Wash., Dec. 5, 6. Sprague 6. Walla Walla 7.  
HATCH OPERA CO.: Iowa City, Ia., Dec. 4.  
JUCH OPERA CO.: Boston Dec. 2-two weeks.  
LEVY CONCERT CO.: Cincinnati Dec. 4. Springfield 5. Dayton 6. Xenia 7.  
MACCOLLIN OPERA CO.: Meridian, Miss., Dec. 4. Jackson 5. Vicksburg 6, 7. New Orleans 9-week.  
MONSIEUR FAMILY: Knoxville, Ill., Dec. 4. Bloomington 6. Bushnell 7. Virginia 9. Jacksonville 10. Petersburg 11. Lewistown 12. Havana 13. Lincoln 14.  
NASHVILLE STUDENTS: Kirtsville, Mo., Dec. 4-5. La Plata 6. Marcellus 7.  
NATIONAL IRISH CONCERT CO.: North Adams, Mass., Dec. 4. Schenectady 5. Troy 6. Rome 8. Oswego 9.  
PEARL OF PEKIN CO.: St. Louis, Dec. 2-week; Louisville 9-week.  
RINEHART OPERA CO.: Danville, Pa., Dec. 2-week; Ashland 9-week.  
SA D PASHA CO.: Philadelphia, Nov. 25-two weeks.  
SWEDISH LADIES' CONCERT CO.: Chicago Dec. 2-week.  
THE OLAN CO.: Boston, Nov. 28-four weeks.  
THE BRACERS: Philadelphia Nov. 18-four weeks.  
WILBUR OPERA CO.: Louisville, Ky., Dec. 2-week.

## VARIETY COMPANIES.

ARTHUR LOVE CO.: Pleasanton, Kas., Dec. 4.  
AUSTIN'S AUSTRALIANS: N. Y. City Dec. 9-week.  
DAVENE'S CO.: Buffalo, Dec. 3-week.  
GUS HILL'S CO.: N. Y. City, Dec. 2-week.  
GAIETY BURLESQUE CO.: Holyoke, Mass., Dec. 9-week; Syracuse, N. Y., 16-week.  
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LILY CLAY'S GAIETY CO.: Baltimore, M. D., Dec. 5-week; Lancaster, Pa., 9. Harrisburg 10. Reading 11. Pottsville 12. Bridgeton, N. J., 13. Norristown, Pa., 14. Brooklyn 16-week.  
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BARLOW BROTHERS' MINSTRELS: Cambridge City, Ind., Dec. 4. Buffalo 5. Huntington 6. Warsaw 7.  
DICKSTADER'S MINSTRELS: N. Y. City, Oct. 9-indefinite.  
FIELD'S MINSTRELS: Tuscaloosa, Ala., Dec. 4. Meridian, Miss., 5. Aberdeen 6. Columbus 7. Jackson 9. Vicksburg 10.  
GORMAN'S MINSTRELS: Brooklyn, N. Y., Dec. 2-week.  
GOODYEAR, COOK AND DILLON'S MINSTRELS: Paducah, Ky., Dec. 4.  
HAVERLY - CLEVELAND MINSTRELS: N. Y. City, Dec. 2-week; Philadelphia 9-week.  
MC CARE-YOUNG MINSTRELS: Dubuque, Ia., Dec. 4. Cedar Rapids 5. Marshalltown 6. Des Moines 7. PRINCE-WEISS MINSTRELS: Paterson, N. J., Dec. 7.  
WILSON'S MINSTRELS: Peoria, Ill., Dec. 4. Streator 5. Milwaukee, Wis., 7. Joliet 8. Ottawa 10. La Salle 11. Bloomington 12. Decatur 13. Springfield 14. St. Louis, Mo., 15-week.  
WAGNER'S MINSTRELS: Opelika, Ala., Dec. 4. Birmingham 5.

## CIRCUSES.

ANDREWS' CIRCUS: Wadesboro, N. C., Dec. 5. Chelsea, S. C., 6. Florence 7.  
BARNUM-BAILEY CO.: London, Eng., Nov. 11-indefinite.  
CHIARINA'S: San Francisco Nov. 4-indefinite.

## MISCELLANEOUS.

BRISTOL'S EQUINES: Marshall, Tex., Dec. 2-4. Palestine 5. Tyler 6, 7. Shreveport, La., 9-11. Vicksburg, Miss., 12-14.  
BARTHOLOMEW'S EQUINES: Hartford, Ct., Dec. 2-week; Boston 8-week.  
BUFFALO BILL'S WILD WEST: Marcellus, France, Dec. 2-four weeks.  
COUP'S EQUESTRIANISM: St. Joseph, Mo., Dec. 2-week.  
FOREPAUGH'S CONR.: Salem, Mass., Dec. 2-week; Lawrence 9-four weeks.  
GEO. KENAS: New York City Dec. 4. Sing Sing 5. Pikesville 6. Utica 7. Meriden, Ct., 9. Newark, N. J., 1





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SUN'S PHANTASMA: Costerville, Ga., Dec. 4, 5; New-  
man 6, 7.

## AUSTRALIAN NOTES.

**THEATRE ROYAL.**—Williamson's Opera season closed Oct. 11 with a benefit to Nellie Stewart. Pupils were the bill, and the house was packed. The company left for Brisbane Oct. 12, where they are now playing to excellent houses. Jennie Lee and J. P. Burnett, who appeared at the Royal Oct. 13 in *Jo*, which ran for a fortnight to moderate business. Jack-in-the-Box, with Jennie Lee as Jack, introducing many new songs and dances, notably "Eenie-corny," had its first production Oct. 14.  
**Opera House.**—Fred Blum's London Pavilion company, including Jolly John Nash and other male ball players, entirely new to Australia, are at this house. This company is the finest of its class we have ever seen here. Business is all that can be desired and likely to continue so.  
**HER MAJESTY'S.**—At this house George Rignold did an excellent six weeks' business with *Julius Caesar*, which was presented in magnificent style. The revival of Rignold's masterpiece, *Henry V.*, was produced Oct. 14, and ran for two weeks to fair houses. It was succeeded Oct. 16 by *Held by the Enemy*, played here some months since. Business up to the time of writing was only fair.  
**Gaiety Theatre.**—Since the departure of Katie Putnam and company this house has been closed, but was reopened Oct. 16 by Prof. Farrow and Ada Farrow, comedienne, illusionists, conjurers, etc. Business so far is very excellent.  
**Criterion Theatre.**—Brough-Boucicault company, in *Sophia*, to fair houses for two weeks, succeeded by *The Pickpocket*. Our Boys and Harry were presented week of Oct. 17 to excellent business.  
**ROYAL STANDARD.**—This house was opened Oct. 18 by H. C. Sidney, Alice Morton and K. B. Wilmot, with a first-class dramatic company in *The Railway Girl*.  
The cyclorama of the Battle of Gettysburg is more popular than ever, especially now that the admission is reduced to a shilling on Sundays.  
**Palace of Amusement.**—This house was opened Oct. 23 by John Solomon, of the Criterion Theatre. This is a museum where electric light, lightning sketch artists, Indian jugglers, fire-eaters, etc., are given every day.  
**Frank Smith's Minstrel and Burlesque company** drew crowded houses all the year round at the Alhambra Music Hall. A weekly change of bill takes place each Monday, and first-class artists are always engaged here at good salaries.  
**The Ferman Family** and a musical and variety troupe came at the Haymarket Music Hall.  
**Scotch**, from the Crystal Palace, Sydney, is giving a sensational entertainment, entitled *Music at the School of Arts*. Coogee and Bond's Aquarium offer special attractions, especially Saturday and Sunday afternoons, when concerts are given at each place to large attendance. Coogee's Aquarium is now under the direction of Solomon and Stopford and will shortly undergo extensive alterations. Australia would do well at either of these places of amusement.  
**Jennie Lee** appears as Aladdin at the Theatre Royal Christmas Pantomime this year, localized by Teddy Boyce, late of the Gaiety Theatre, London.  
The Wild West Show from America is shortly expected here under engagement to John Solomon.

## MELBOURNE.

**ROYAL PRINCE'S THEATRE.** Little Lord Fauntleroy was produced for the first time in Australia by a company direct from America, under the direction of Harry Edwards, an old favorite here. The company comprised Olive Barclay as Cedric, Errol (Lord Fauntleroy), Harry Edwards as the Earl of Derbent, Ethel Wintrop as Mrs. Errol, Louise M. Barclay as Nina, assisted by W. H. Leake, George Leopold, E. Gladstone, Irene Durrell and Dora Halverson. Business most prosperous and likely to continue so.  
**ALEXANDRA THEATRE.** John Solomon's comic opera company in *The Beggar Student*, is a sensational success and now in its seventh week. Lilian Tree, J. Ferda, Clara Thompson and Flora Gossamer are the principals. The opera is under the direction of Harry Bracy.  
**THEATRE ROYAL.**—A revival of *Merchant of Venice* was produced by the Royal Dramatic company at this house Oct. 19. William Garner and Mervyn's company, including Janet Achurch, C. Chatterton, Aggie Holton, A. Bucklan, George E. Ireland, Herbert Fleming, Edward Dean, Helmut Egan, Fred Neube and Maud Williamson are the principals in the cast. Business during the six nights was miserable. Boucicault's *Lea Astray* will be presented by Janet Achurch, A. Bucklan, E. Dean, Teddy Boyce, Aggie Holton, Edward Boyce and Cornelia Cap week, Oct. 22-Nov. 9. The Pantomime will be produced at this house by Williamson, Garner and Mervyn's Dramatic company.  
**OPERA HOUSE.**—The American tragedian, George C. Mila, supported by Louise Jordan and Edwin Thors, has presented *The Royal Guard* in splendid style. Mr. Mila's efforts were amply rewarded by packed houses. Great preparations are being made for the production of *Antony and Cleopatra* during the Carnival.  
A Beauty Carnival is being held at Wilson's Palace Hall. There are innumerable competitors endeavoring to win a portion of the £500 offered as prize money.  
The Congress of Wonders now being held at Buckleton Building by the Selbourn-Stark combination is attended night and day by thousands, the principal attraction being Walter Selbourn's sensational leap of 100 feet from the dome to the floor of the building.  
**Nellie Stuart** appears at the Theatre Royal Christmas Pantomime, *Cinderella*, which has been localized by Teddy Boyce.  
The Bijou Theatre destroyed by fire last Easter will be re-opened by Brough and Boucicault about March next.  
Frank Clark was tendered a benefit at Victoria Hall lately which was well attended.  
The Fish Jubilee Singers are appearing at the Town Hall prior to their departure for India.  
Wink's Brothers' Circus under the direction of Melba and Lyons, has thirty-seven performers, five clowns, five equestrians and thirty horses.  
Fygar's Royal American Midwinters, General and Mrs. Mite continue to receive some hundreds of visitors daily at Athenaeum Hall.  
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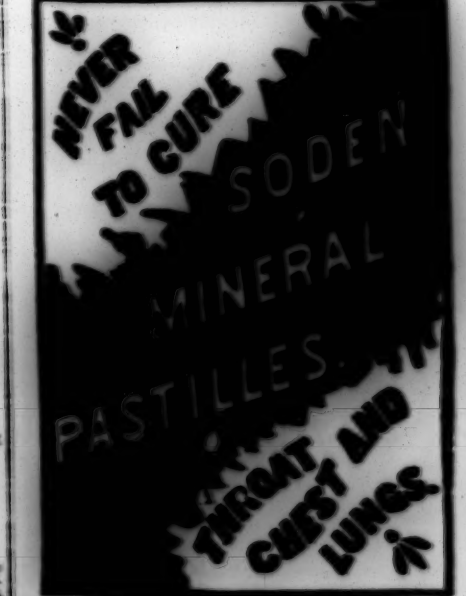
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